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UPPER AND LOWER CASE THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME TWELVE, NUMBER FOUR, FEB. 1986

The first Herb Lubalin International Student Design Competition achieved world-wide interest and international acclaim. It drew entries reflecting the efforts of more than 900 design students on five continents. The jury, impressed by the creativity and diversity of the submissions, chose 77 pieces, which included posters, books, sculptures and games, for an exhibit at the ITC Center last fall.

See page 38

THE FATE OF THE EARTH

"IN WEIGHING THE FATE OF THE EARTH AND, WITH IT, OUR OWN FATE, WE STAND BEFORE A MYSTERY, AND IN TAMPERING WITH THE EARTH WE TAMPER WITH A MYSTERY. WE ARE IN DEEP IGNORANCE. OUR IGNORANCE SHOULD DISPOSE US TO WONDER, OUR WONDER SHOULD MAKE US HUMBLE, OUR HUMILITY SHOULD INSPIRE US TO REVERENCE AND CAUTION, AND OUR REVERENCE AND CAUTION SHOULD LEAD US TO ACT WITHOUT DELAY TO WITHDRAW THE THREAT WE NOW POSE TO THE EARTH AND TO OURSELVES!"

—FROM THE FATE OF THE EARTH BY JONATHAN SCHELL

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This issue of U&Lc was mailed to 192,000 readers: 145,000 in the United States and Canada, and 46,500 abroad. It will be read by approximately 1,000,000 people.

To some this will appear *déjà vu*; to others it will be interesting new information.

Sixteen years ago, when ITC was founded, the best typeface designers were leaving the field and young new talents were avoiding it. Why? It didn't pay. The year or more they might invest in a new design simply wasn't worth the financial return, even if the design was accepted and marketed. The advent of ITC changed that. By paying the combination of an up-front fee for art and a lifetime payment of ten percent of the income that ITC received for the designs, ITC assured designers of a fair return for their work, established designers returned to the market, and some exceptional new talent was attracted to it.

But today, as the large library of graphic arts typefaces becomes increasingly available to laser printers and other output devices not dedicated to typography, nor part of the traditional typographic market, the *raison d'être* for typeface royalties needs to be restated. Typeface royalties are the most efficient way to encourage and pay for the development and bringing to market of new designs, and the re-drawing and re-engineering of classic designs to meet the technological requirements of the computer age. The following questions and answers aim to make clear the why and how of typeface royalties. The information is based on our own experience at International Typeface Corporation (ITC) resulting from the international scope of ITC's operations, and because that is what we know best.

Q Why new typefaces?

A: Companies or individuals starting to do their own typesetting need a basic library of typestyles to accommodate the design requirements of communications and documents. Eventually they will add to that library as they become more sensitive to the specific suitability of different typefaces to different kinds of messages. Experienced typographic designers often want new typeface designs despite the large library of existing type families. The reasons are twofold: 1) a sense of fashion, of wanting something new and a little different. This same sense of fashion drives much of our economy whether based on utilitarian objects or fashion merchandise. 2) The technological need to modify a given typeface or its image carrier so that it will perform optimally on new equipment. In such cases manufacturers can re-engineer their existing designs accordingly.

For the user, switching machines and buying new fonts is much like what happened when the record industry moved from 78 rpm discs to 33 1/3 and now is shifting to CDs (compact discs). It would be ideal from the user's viewpoint if the new players were compatible with existing discs but often such compatibility can only be achieved by compromises that sacrifice more than they gain.

Q How much is the ITC royalty?

A: It varies, depending on how the typeface is output. On a transfer sheet it can be as little as 5 cents per sheet purchased. For the purchase of each lifetime film or digital font that can output a full range of sizes, in fine resolution, on a graphic arts quality typesetter or printer, the ITC royalty is a one-time payment of \$30.00.

Q Is that a lot? A little?

A: To answer this question consider the following: In the era of metal typography text-type, the magazines for a family of type matrices used on a Linotype typesetter for example, cost approximately \$7,500 to \$10,000. And as the brass matrices in the magazine wore out they had to be replaced. Today's fonts cost about \$150 or less, including the ITC royalty, and they don't wear out. (If a font is damaged accidentally, a replacement font can be purchased without paying a second royalty.)

Q Who pays the royalty?

A: The purchaser of the font. There is no per-use fee. The one-time royalty, if paid by a typographic service for example, is often fully recovered on the first job done with it, so that font purchasers really pay nothing toward the royalty.

Q What is the reason for a royalty?

A: Type users build type libraries to meet their design for type or electronic publishing needs. ITC is one of a number of companies that develop new designs and re-engineer existing ones to meet those needs. It costs ITC approximately \$200,000 to design and introduce a new type family. This is true whether an original design or a redesign of an existing style is being introduced. Obviously, as in any business, that investment must be recovered and a fair profit realized. ITC feels that royalties rather than flat fees make the most sense.

Q Why the royalty route?

A: ITC's customers (the ITC Subscribers

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ITC and typeface design—a restatement of principles and policies.

listed elsewhere in this publication) pay no money up front for the art supplied by ITC. No payment is made until they manufacture and sell their image carriers bearing ITC fonts. This is easy for them and payments are usually passed on as part of the font price, and are tied to actual sales. No one pays royalties for fonts that don't sell—that don't meet a market need or demand. As with book and record publishers, the popular typefaces compensate for the slower or poorer sellers. Throughout the industry this system has been accepted as the most equitable to all concerned.

Q What does ITC supply to its Subscribers?

A: Subscribers to the ITC licensing plan get analog (black and white) art from which they can make their film or digital fonts. The art is of high quality and is engineered to be easily adapted to a wide range of machines. The art is critically sharp, consistent in size and detail, true in every stroke, serif and detail. This editorial is not the place to heavily detail what this involves, but some idea of the skill and care involved can be gleaned from the fact that from the time ITC receives a designer's art and starts to manufacture the master analog art for its Subscribers, it takes more than a year before the art will be approved for release by the manufacturers.

Q Where does the royalty go?

A: In addition to an up-front fee for preparing the original drawings the typeface designer is paid ten percent of all royalties the type family earns. The balance covers the marketing cost (including U&Ic) and leaves a fair profit. When ITC was young and quite small, the royalty for a font, now paying \$30.00, was much higher. Very few prices have fallen so dramatically in the past fifteen years. This became possible because the market for ITC faces expanded, and as it did ITC was able to bring its unit royalty price down in a series of steps. As volume of sales rose, royalty prices were reduced.

Q Are typefaces protected legally?

A: This is a complex subject but, in summary, here are the key facts:

- Typeface designs in the United States, with rare exception, are not protected.

- Typeface designs, new ones, including ITC's, are now protected in West Germany and in France.

- Typeface names are protectable in the United States and abroad. All ITC typeface names are registered in the United States, France, and Germany.

- Manufacturers protect their digital fonts from plagiarism by electronically linking each font to a specific output device.

Q What is the connection, if any, between legal protection and royalties?

A: None. As with anything else one buys, one pays for value received. In the case of ITC typefaces you may be buying a design you can't get elsewhere, or a restyled and redesigned version of a traditional face, or a more fully developed typeface family than is offered by another source. The

added value that ITC typefaces offer is far greater than the one-time royalty which makes them possible.

Q What is the real value of typeface design and name protection?

A: To inhibit would-be copyists from unethically offering the creations of others as their own (and at lower prices since copying is much less costly than creating). The copyists add no value to the market, but they drive typeface designers out of the market, since they pay absolutely nothing to the artists who originate the typefaces. They can, if encouraged, dry up the creative source of this market. To see that this does not happen it is in the interest of type users as well as type manufacturers and vendors to be vigilant and wary of typeface copyists.

Q Aren't typeface designs in the public domain?

A: In the United States, most are. But, as noted above, the royalty for a specific design and name is not a by-product of a legal position. The presence or absence of legal protection has nothing to do with the value of a typeface or any product or service you purchase. What you pay is a straightforward marketing fact of life. You pay for value received.

Q And so, what's in a name?

A: As we wrote in U&Ic in the summer of 1983:

"Good name in man and woman,
dear my lord,
is the immediate jewel of their souls:
"Who steals my purse steals trash;
'tis something, nothing;
"Twas mine, 'tis his, and has been slave
to thousands;
But he that filches from me my good name
Robs me of that which not enriches him,
And makes me poor indeed."

Shakespeare, Othello, III.iii. 155.

Shakespeare's noble thought still applies today to those who "filch" typefaces and names that belong to others; but it needs updating. Those who appropriate ITC's typefaces or, for example, hope to enrich themselves by using that which was developed by others deprive both the owner of the name and the designer of the typeface, of their just rewards.

Edward M. Gottschall



John Mauritz Bergling

LETTERFORM INVENTOR, MASTER ENGRAVER, ONE OF AMERICA'S MOST PROLIFIC—AND LEAST KNOWN—DESIGNERS AND MAYBE, JUST MAYBE, A FATHER OF ART DECO!

It's difficult to reconstruct the numerous details of a person's life and achievements some 52 years after the fact, even with the help of that individual's direct descendant.

And yet, if the cause is important enough, you take what you can get and piece together some sort of documented record to make sure that the person's legacy is preserved for generations to come.

In the case of John Mauritz Bergling the cause is more than important enough.

You see, J. M. Bergling—the professional moniker he preferred—provided a design bridge between the traditional approaches of Victorian society of the 1800s and the emerging look of contemporary graphics from 1900 through today.

Not only did he update and bridge the graphics designs of his day, he also created and constructed literally thousands of *new* letterforms, signets, monograms, ciphers and graphic devices, many of which still retain their dynamic appeal 80 years later!

The body of Mr. Bergling's work includes alphabets, variations on a theme, design studies and "applied cleverness" in type-as-an-art-tool.

Several little-known facts about Mr. Bergling are worth noting at this point:

First, John Bergling did *not* work in typography, as his daughter, Virginia, is quick to point out.

Typography, as we know it, is the domain of people in the world of printing, that is, the world of type. John Bergling was a jewelry engraver, and his original designs were produced for hand-etching on the surface of each piece, one by one.

En route, he stopped for a time in Kansas City, where he worked for a watch-making company. It was there that John Bergling was first exposed to the craft of engraving.

It may well have been his first introduction to illustration since he had no formal training in drawing up to then.

According to Virginia, her father operated his own engraving business in Kansas City while continuing to work at the watch company.

and for ensuring the high standards of the Peacock firm.

While at Peacock—which is still in operation in Chicago—Bergling's renown as a designer and engraver spread far and wide.

His personal touch was requested by dignitaries and the well-heeled from the Northeast, and Midwest and abroad. Many people came to Chicago just to order his designs and engravings for their fine jewelry and silverware.

A dapper fellow, J. M. Bergling had a preference for stylish clothes and a neat, distinguished appearance. He fit in comfortably with the theatre crowd and cafe society which appreciated his work so much.

Early in his career at Peacock, Bergling began to feel a strong empathy with other jewelry engravers who struggled for hours to make a particular design work.

To help make their lives easier, he started saving his design sketches and letterform drawings. In 1908, he published the first edition of *Art Monograms & Lettering*, which sold for \$2.50. Containing more than 300 designs, illustrations and examples of monograms, signets, ciphers, and letterforms within 28



A remarkable aspect of this whole story is the fact that Bergling, a right-handed craftsman, only had three fingers on his right hand—the result of a childhood accident.

While that type of injury would have been a handicap to the average person, it might well have been the very inspiration behind the genius which fueled his craftsmanship for more than 30 years.

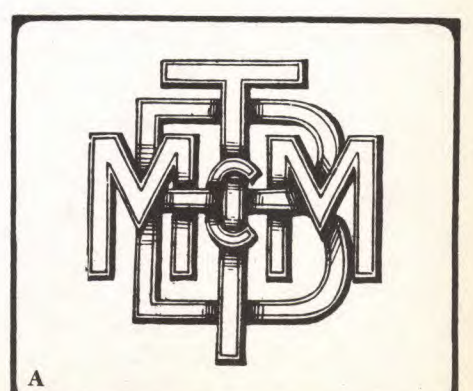
He was born in southern Sweden in 1866 and came to the United States as a young boy, settling in Chicago with his father. When he became a young man, the allure of California and the West drew him away from his family home.

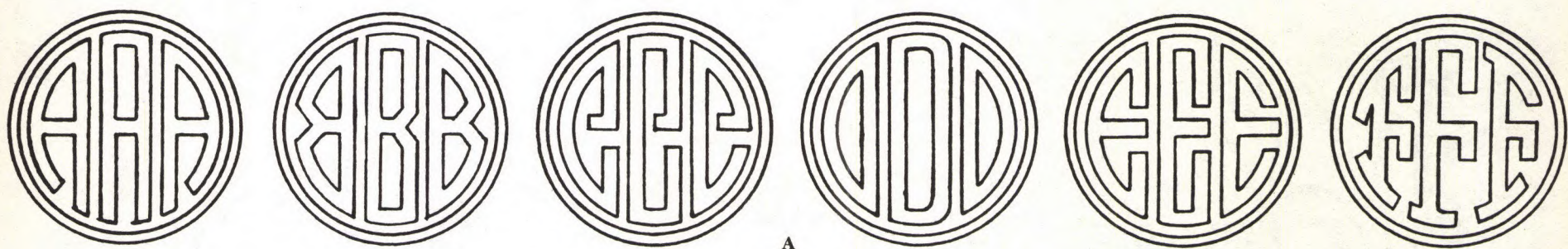


He did eventually reach California, and found himself in uniform in San Diego as America prepared for the Spanish-American War.

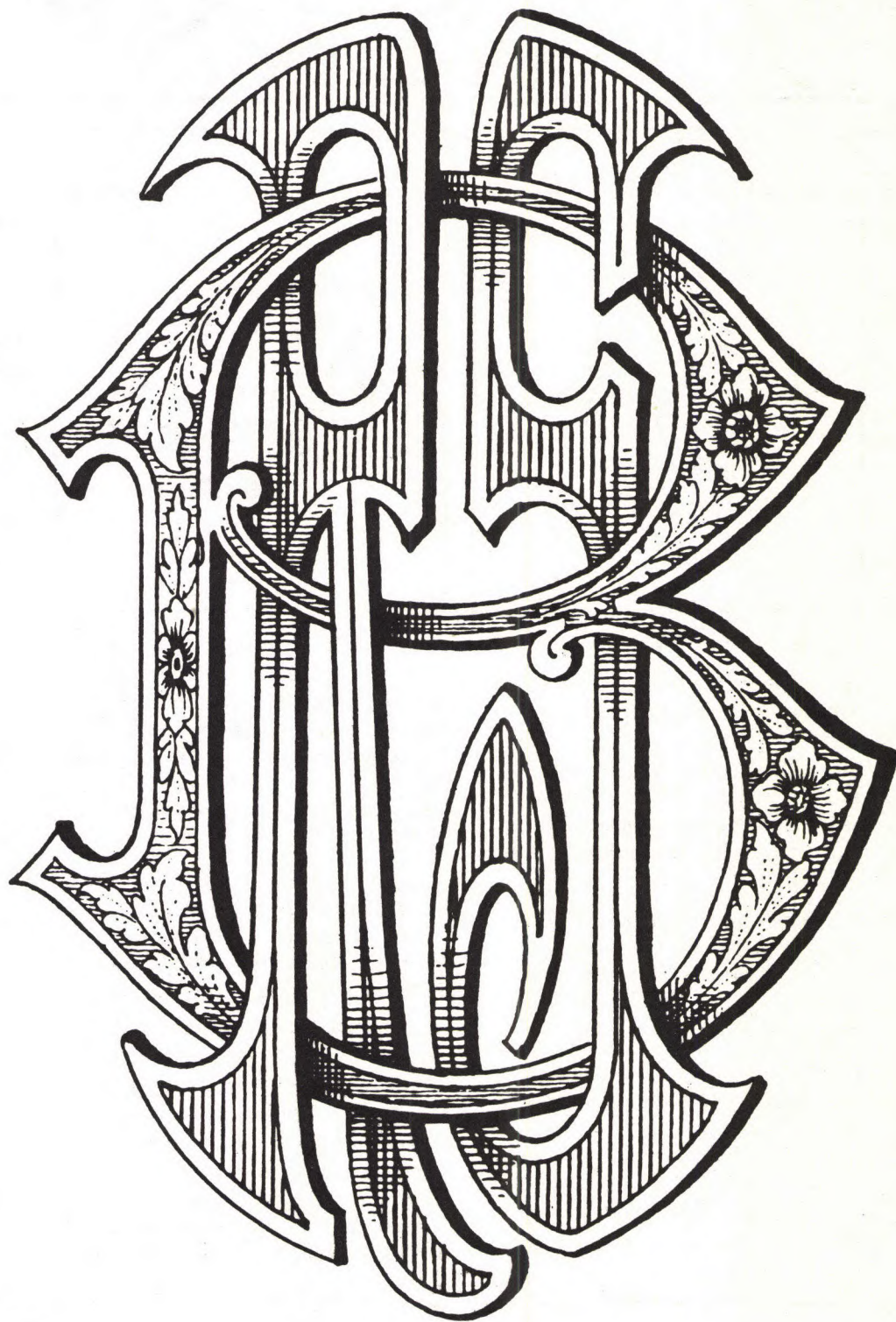
Shortly after his military service, he returned to Chicago, married in 1897, and went to work for the C.D. Peacock Company, the leading jewelry store in town, that same year.

John Bergling continued to work for Peacock for the next 35 years, including his final year which was spent in bed due to a long illness. For most of those years, he was Peacock's Master Engraver, responsible for assigning work to the other people in his department,





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A

pages, the book was an encyclopedia of engraving art.

But John Bergling wasn't interested in helping only people in the field of jewelry engraving. He wanted to aid all designers and craftspeople who worked with letterforms and monograms, and artists of all styles. Therefore, the book included style samples of monogram and signet designs as well as alphabet variations on a theme—letters with filigree, letters with leaf-and-vine ornamentation, etc. It also incorporated many entertaining drawings: borders, mermaids, cowboys, birds, gargoyles, lions, dragons, dolphins and assorted flora.

He explained it best in his own words, on the Introduction page:

"... While this book is in no sense a text book and does not partake of any of the 'dryness' characteristic of works of that kind, I have interpolated into the subject-matter many interesting things that will make a study of its pages both pleasurable and instructive. Students will find it of the severer value, for the study of the lettering will inspire higher and more artistic ideals."

John Bergling fully understood how difficult and frustrating the work with letterforms could be, especially when a designer was faced with the task of making specific letters work



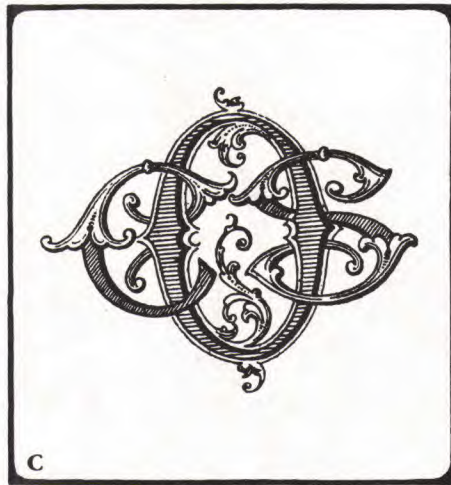
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together, such as in a monogram.

Over the course of the years to follow, John Bergling produced and published three other books in addition to the first, as well as monogram/signet letterform style—sheets for engravers and other craftsmen who worked with letters in design.

Bergling's books are: *Art Alphabets & Lettering*, *Art Monograms & Lettering*, *Ornamental Designs & Illustrations* and *Heraldic Designs & Engraving*.

After his death in 1933, his daughter Virginia continued to publish and sell her father's books until 1977, when she sold the publishing rights to a school specializing in the jeweler's arts. The books are still available.



C

John Bergling thought of himself as a letterform "inventor." By publishing his books he made his inventions available to other designers and engravers in the United States and Europe, where he had numerous ties, especially with engravers in England.

It is possible that through this channel he influenced the graphic designers and artists who formed the ground force in the emerging Art Nouveau and Art Deco movements.

Art Nouveau in the early 1900s, and Art Deco—which was officially launched at the Paris Exposition in 1925—reflected the most modern styles in art, architecture, and for that matter, consumer products of the time. Bergling's first book, published in 1908, presented many styles we would consider Art Nou-

veau and Art Deco—years before public notice. It may have provided designers in those other disciplines with the very thrust they needed to form their own bridges between yesterday and tomorrow.

Now, years later, a question comes to mind: what could this one man, who was certainly a talented, skilled example of pure Renaissance Man at his best, have produced if he had ever turned his attention to areas of design completely outside of letterforms and alphabets, such as industrial design? We could be driving a Bergling 8, or jetting to London on a Bergling 757, or rocking in a Bergling Bentwood. For all we know, maybe we are!

As for John Bergling, the man, we know that he loved plants and flowers and animals. At night he would study these beautiful examples of design from nature, sketching their delicate intricacies in order to incorporate that beauty in his work and preserve it for evermore.

And so he has. And so he has.

By Lee Sinoff

A. *Art Monograms & Lettering*—1950 Special Edition. Originally published in 1908. Paper, 47 pages. Sold for \$2.50.

B. *Art Monograms and Lettering for the use of Engravers—Artists-Designers and Art Workmen*. Published in 1920, paper, 96 pages. Sold for \$3.75.

C. *Art Monograms and Alphabets (For Embroidery, Appliqué and Fancy Work)*. Published in 1938, paper, 16 pages. Sold for \$1.25.



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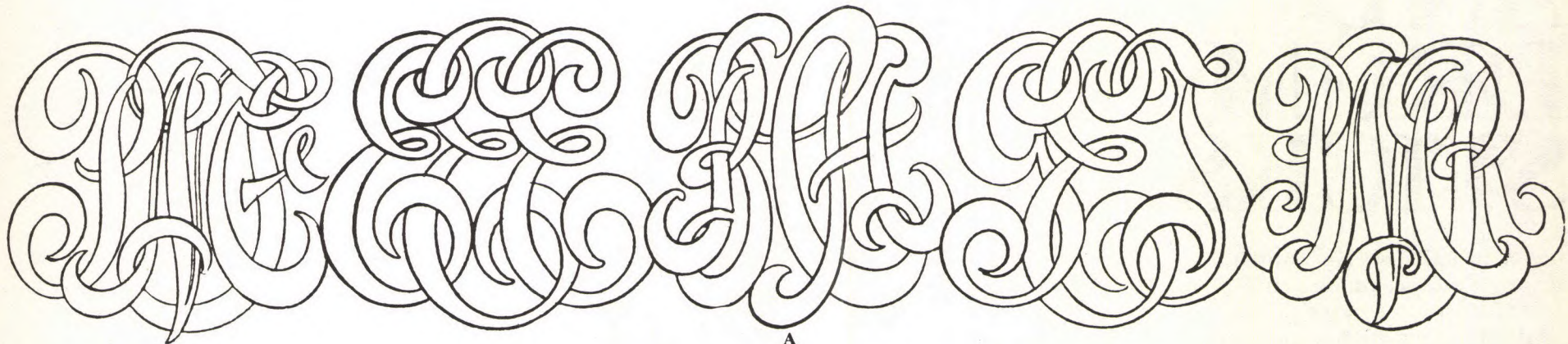
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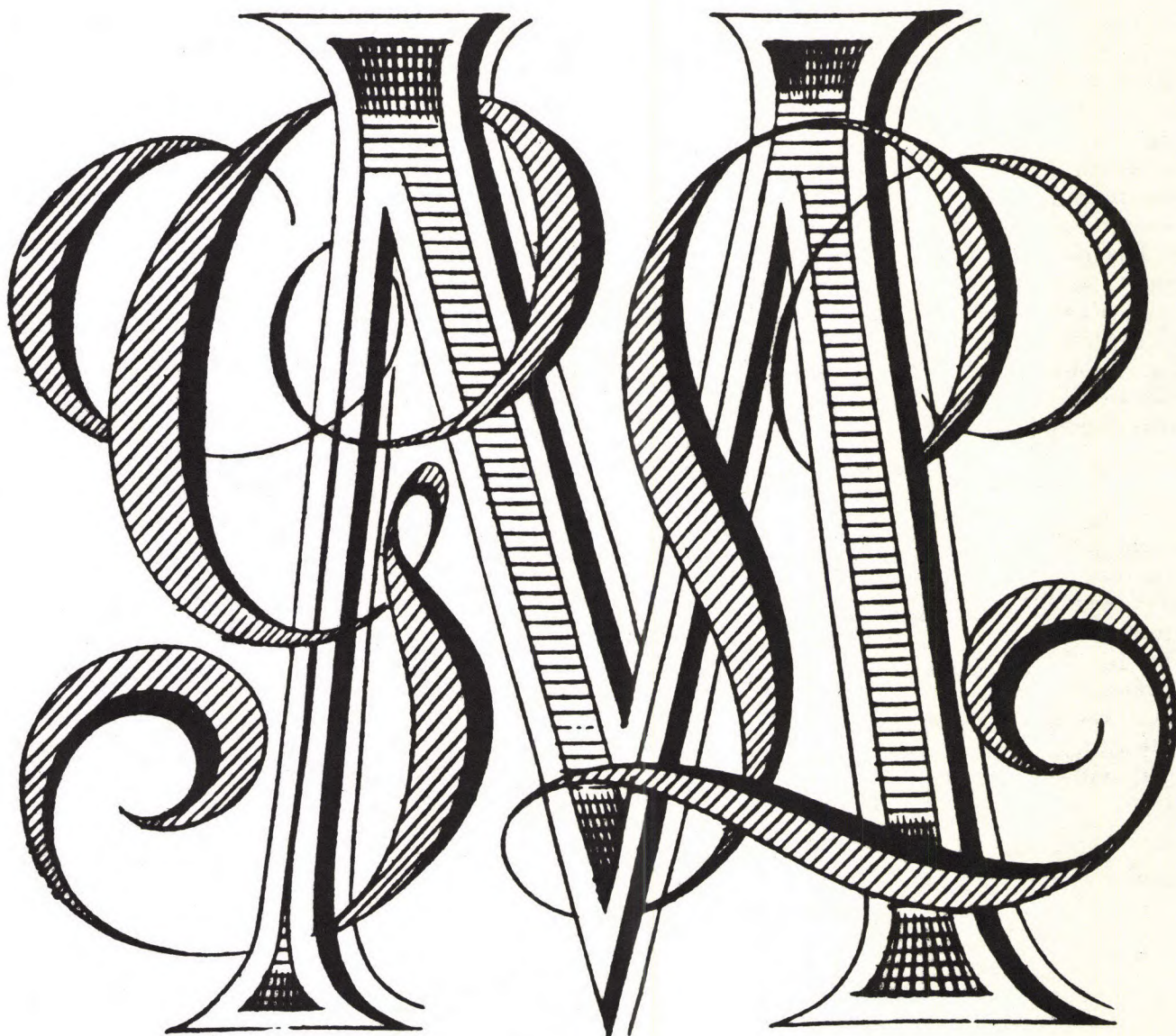
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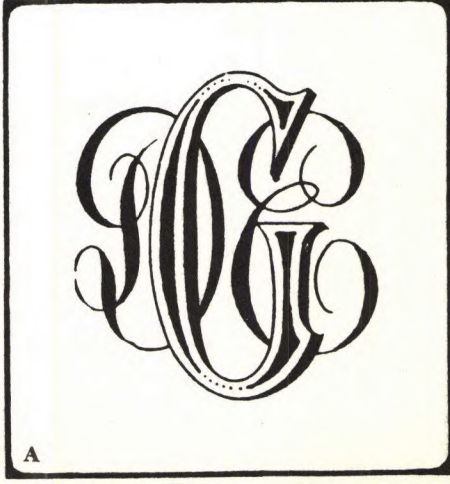
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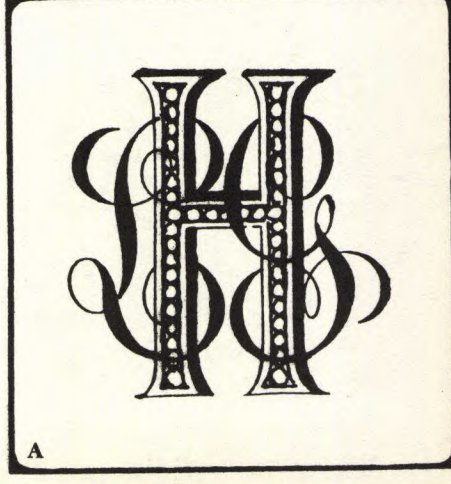
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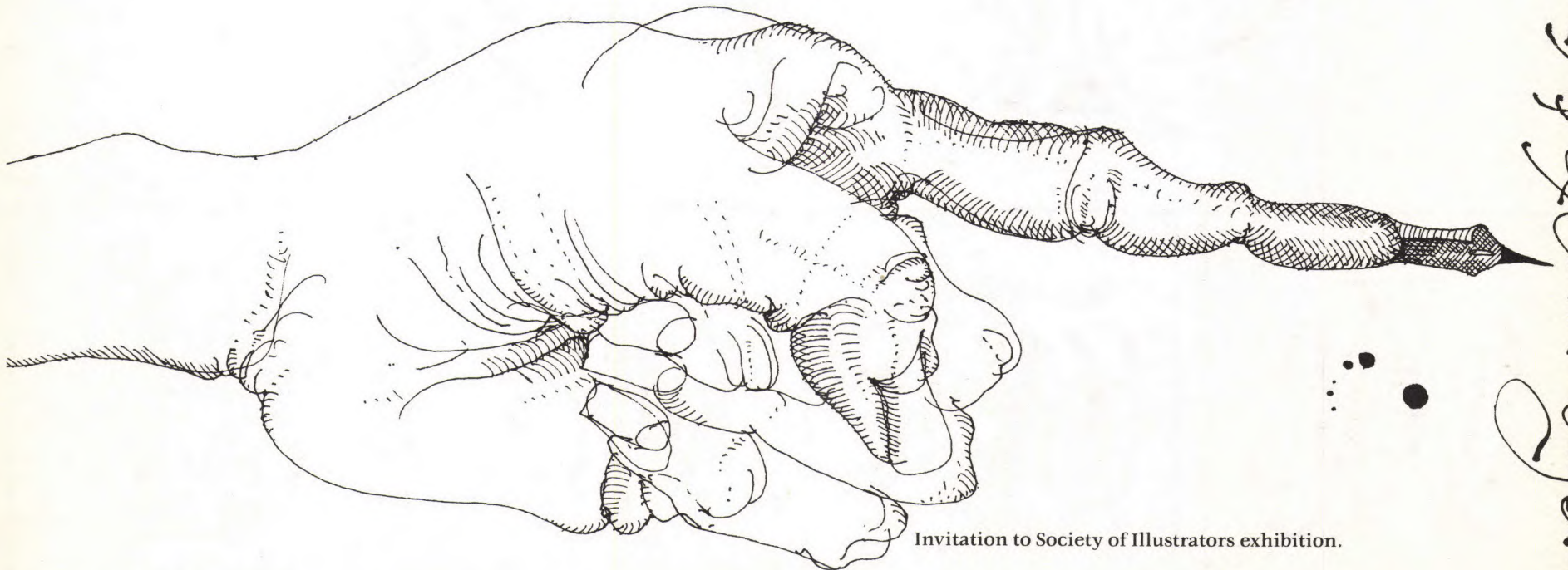
DRAWING PENS AND DRUM- STICKS

Joe Ciardiello loves jazz and his drums almost as much as he loves illustration, so it's easy to understand his modus operandi at the drawing board. He goes to work with his drawing pens in much the same improvisational spirit as he does with his drumsticks. He starts with a theme, a small idea—sometimes just a whim—and then lets his mind and his pen roam free. He explores, extends, amplifies and complicates. Sometimes small whims grow into whammo drawings. Sometimes an illustration gets out of hand, and he has to start all over again to get it right. But he is always working for an expression that is sincerely felt and unpremeditated. He encourages his own spontaneity by plunging in directly with pen and ink, with no preparatory pencil drawings.

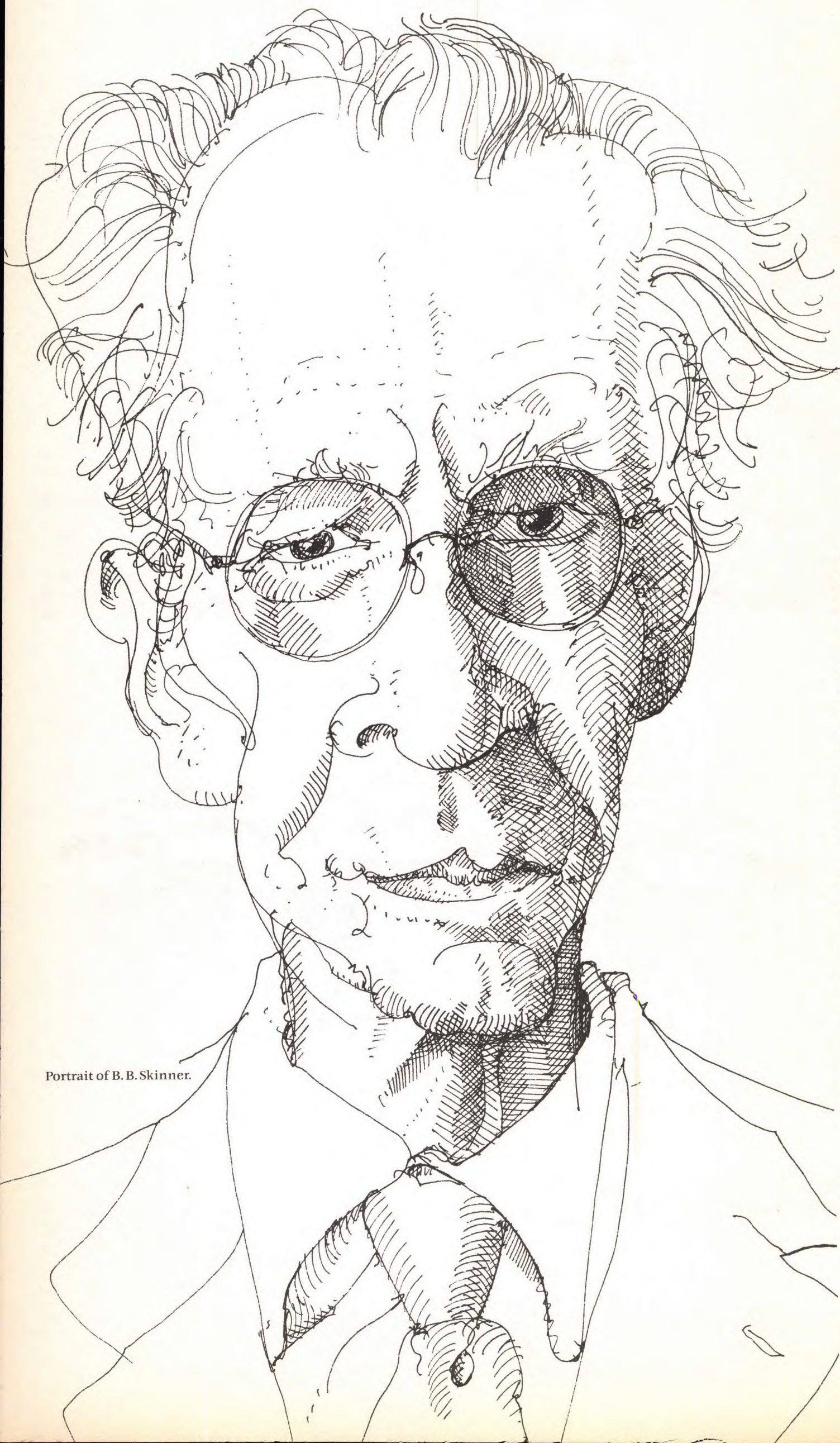
Like all illustrators, Ciardiello's overriding objective is to find a form, so singular and so personal, that it will be immediately identifiable, even without his signature. It's the work of a lifetime. But even now he is a powerhouse in black-and-white and completely idiosyncratic in his use of color; injecting it in



General George A. Custer.



Invitation to Society of Illustrators exhibition.

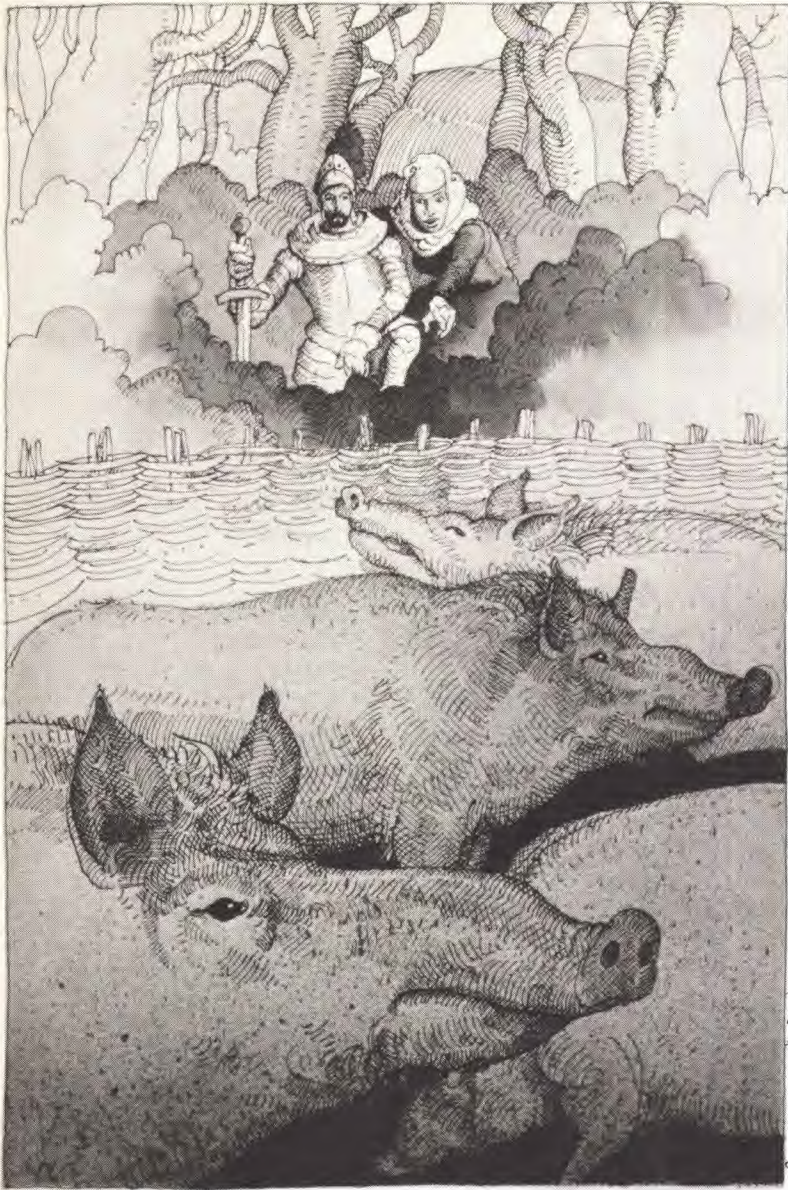


Portrait of B. B. Skinner.

limited areas and concentrated doses rather than overall. From the look of things, he seems to be well on the way to his goal.

Aside from the musical influence on his work, Ciardiello credits two men with turning him into the illustrator he is today. First there was Murray Tinkelman. When Joe was a senior at the New York City High School of Art and Design, he was committed to becoming a cartoonist. But one day illustrator Murray Tinkelman appeared at the school as a guest lecturer. After hearing him speak, and studying his wild, inventive drawings, Ciardiello concluded that such drawing offered much broader scope than cartooning. When he enrolled in the Parsons School of Design, it was as an illustration major. It was at Parsons that he experienced the second profound influence on his work. In a figure drawing class with Jim Spanfeller he learned what it meant to let his imagination soar and how to courageously put it all down on paper.

In a remarkably short time since his graduation from Parsons (1974), Ciardiello has made a name for himself as a freelance illustrator. His work has been exhibited and published by a number of organizations, including: The Society of Illustrators Annuals, The New York Art Directors Show, Graphis Annual, Society of Publication Designers (he was a Silver Medal winner in 1979), Outstanding American Illustrators (Vol. 2, published in



A



Portrait of John Houston.



B

Japan); and he was the subject of a mini-profile in *Print Magazine* in June, 1984. Exhibitions of his work have been seen at The Staten Island Museum, New York City, Mauro Graphics Gallery, and in a group Illustration show in Quebec, 1985.

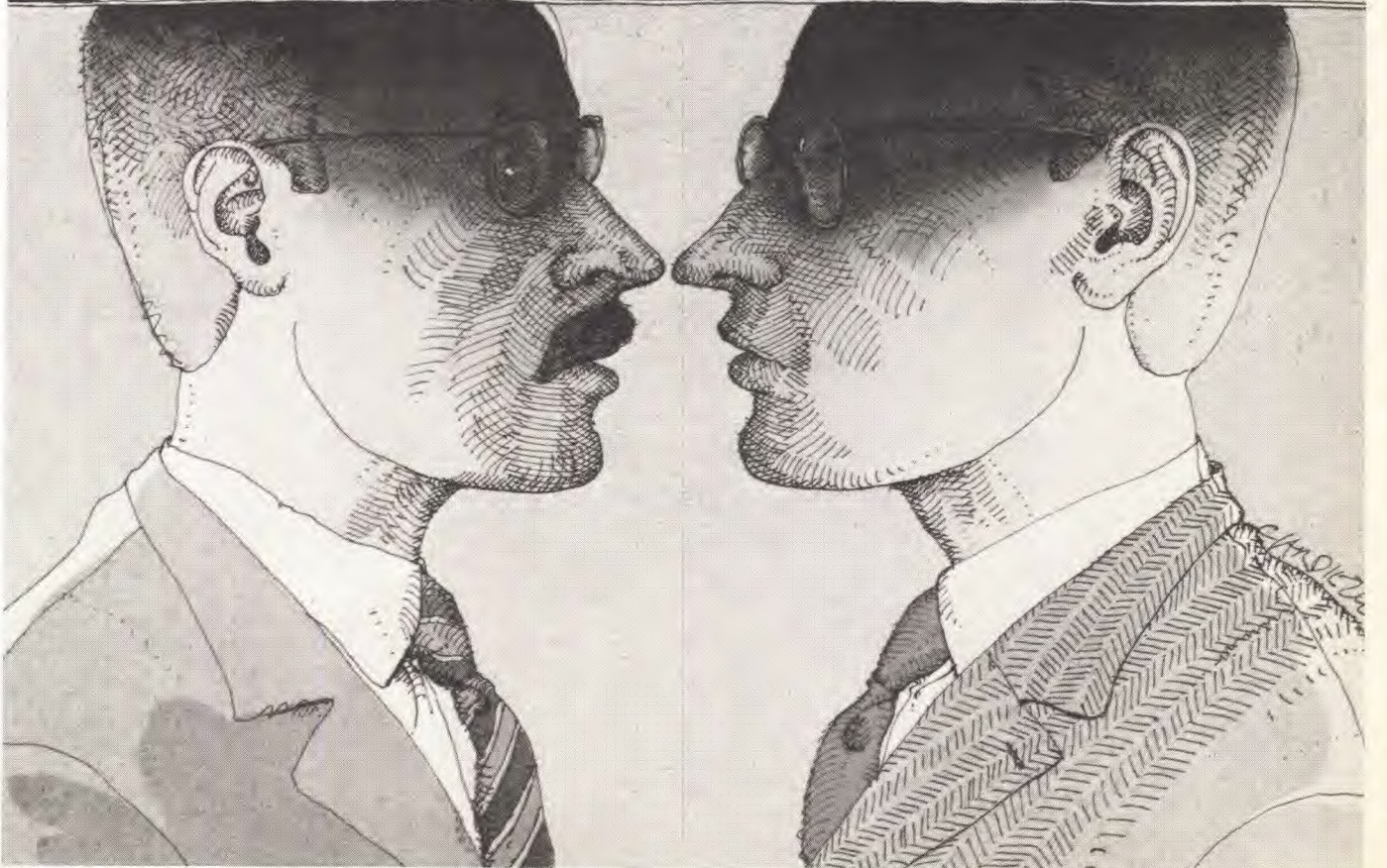
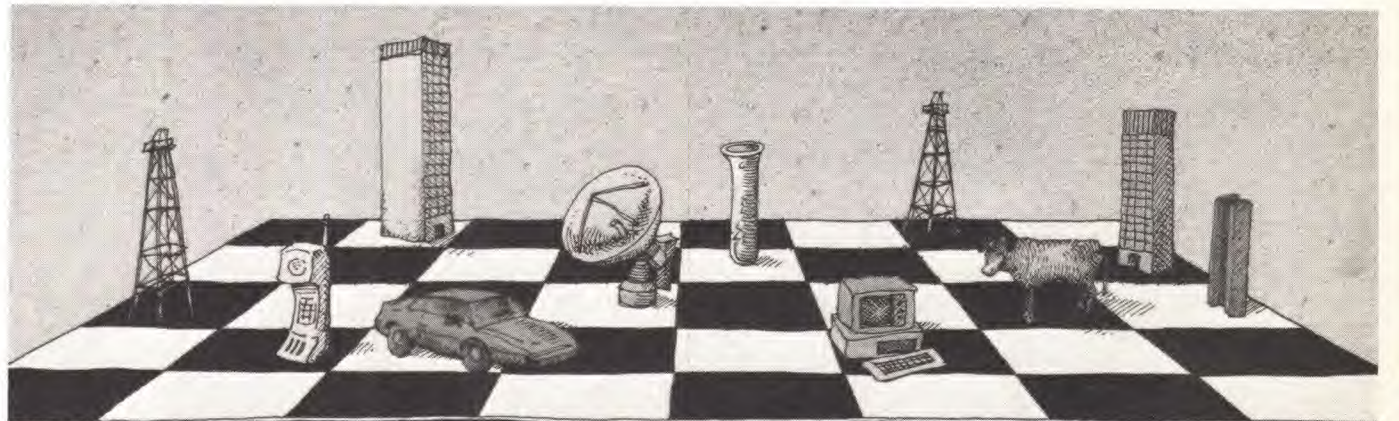
Among his clients are: ABC Network, McCaffery & McCall, *Sports Illustrated*, *Atlantic Monthly*, Franklin Library, *Business Week*, *Science '85*, *Exxon*, *New York Magazine*, *Changing Times*, Ziff-Davis, *The Runner*, *Fortune*, *Signature*, Steve Phillips Design, *Psychom House*, *The Progressive*, *Psychology Today* and *Reader's Digest Books*.

It seems only fair that he returns to his alma mater, Parsons School of Design, as a guest lecturer now and then — perhaps to motivate other would-be illustrators. He has also lectured at Montclair State College in New Jersey and the Fashion Institute of Technology in New York City.

Ciardiello lives and works contentedly in Staten Island, just a ferry ride away from Manhattan. It offers him reasonable rent, suburban serenity and easy access to his kitchen across the bay.

Marion Muller

A.B. Illustrations for *A Connecticut Yankee in King Arthur's Court*, *Reader's Digest Books*.



Magazine cover for *Financial Executive*.



Illustration for *Creative Living* magazine.



Portrait of Norman Mailer for *Notre Dame* magazine.

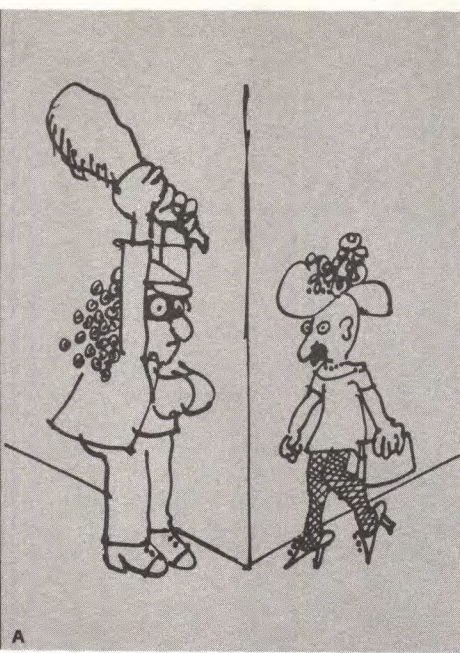


Head of a crow.

Like the wily medieval jester, who was always in peril of losing his head to the whim of a grumpy monarch, and so masked his courtly satires behind a comic facade, Lou Myers covers his intense vitriol behind seemingly naive brushstrokes. Combining the effortless-ness of a child's scrawl with the conceptual strength of one of life's veterans, Myers hits the funnybone first, and the intelligents next, with hilariously scabrous renderings of the *comédie humaine* and the jokers, boobs and crooks of contemporary politics and culture.

Though he looks like a youthful (albeit tall) Puck, Myers has been making images professionally for almost 50 years. Cartooning is both serious fun and meaningful business. His finely tuned, emblematic drawing style is akin to Japanese or Chinese pictographs; each character is well balanced and evenly proportioned for just the right visual impact. But, drawing ability is not Myers' only strength; rather it is the communication of significant commentary through otherwise anarchic madness. Sometimes his statements are, without doubt, pure lunacies, understandable only to himself and a select few, but more often they hit the intended mark by breaking through all social

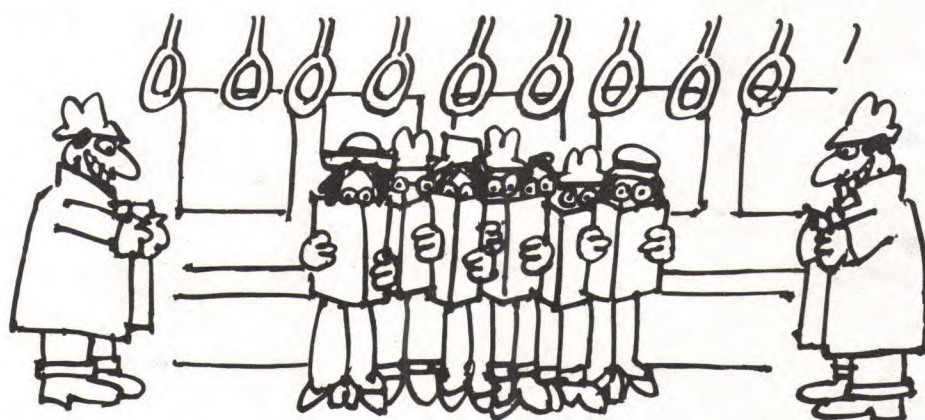
Lou Myers by Steven Heller



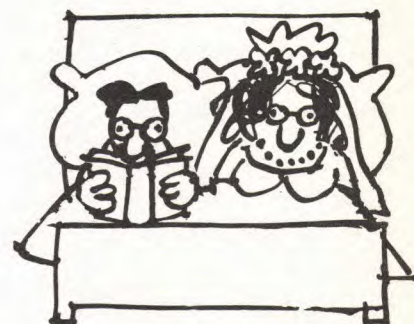
pretense, producing uneasiness, and hence, revelation.

Myers' vocabulary is simple, his symbols are recurrent, and his sphere of interest is expansive. In an informal study of 100 recent drawings it was found that Myers most enjoys drawing nudity of all kinds, curly haired old ladies, broken television sets, subway stations, oil bearing Arabs, phallus-like missiles and doctors with mustaches. His non-sacred cows include war and sex, religion and advertising, psychiatry, perversion and other erstwhile taboos. In all his cartoons ambiguity is absent, leaving no need for the viewer to participate in any puzzle solving, since there are no puzzles to be solved. He often effectively wraps up a specific folly in a single panel, but sometimes broken-down walls of the classic comic strip serve his communicative purposes. His cartoons fall into two other categories as well: the pantomime and narrative. With the former, the two dimensional characters—be they man or beast—gesticulate as if animated in life; with the latter, an acerbic caption or snappy dialogue enhances the believability.

Anger further sets Myers apart from most other "gag" cartoonists. Despite the comedy inherent in an MX missile,



Unpublished



Washington Post Book World



Promotion piece



Monocle



A, B, C. From *The Coward's Almanac*, or *Yellow Pages*, by Marvin Kitman.

or a psychiatrist joke, the depth of his indignation is pungently articulated. About the latter, for example, he believes "They are the enemy. Before psychoanalysis, a comic or tragic play would help man see his foolishness—that was a Greek concept. Now all the fools remain idiots because psychiatrists merely adjust people to the system. Sometimes it's better to be radicalized." Indeed, Myers has so many radical feelings about issues and currents, it is difficult to classify his output. Only his myriad advertising deadlines limit the exercising, or rather exorcising, of his feelings.

It is certainly ironic that such a strident critic as he—particularly of the advertising game—gets as many advertising jobs as he does. But the agencies no doubt see Myers' beguilingly funny calligraphy as a convincing sales tool. Indeed, is not satire a form of propaganda, and isn't advertising a form of satire? For Myers (who did political cartoons for *The New Masses* in the late '30s, and never lost his innate rebelliousness) these assignments afford opportunity to expand on already existing creations—and perhaps to subtly subvert. Often a campaign will require Myers' direct creative input, which is decidedly an enjoyable activity for him.



Ultimately though, the most memorable Myers achievement is satire, but sadly, few outlets are open to the committed visual satirist these days. As if to compensate, as much as to open new creative territory, Myers has picked up another pen—the writing instrument. His witty and moving short stories, published in *The New Yorker*, about his late mother's nursing home experiences expose a remarkably human side of this comic visualizer. Once a portrait painter in the Navy, Myers weds the talent for realistic depiction with the comic frenzy that governs his cartoons, into a splendid, warm-hearted, descriptive prose. In the tradition of James Thurber, S. J. Perelman, and Alexander King—writers/artists all—Myers may soon be equally as well remembered for his writing.

Today's jesters are not as susceptible to bodily harm or legal interference as in feudal times. The dwindling marketplace is now the major cause for worry in the marketing age—and no clever masking will alter that situation. However, despite the paucity of outlets, Myers shows us there is plenty of raw material to be churned into the satirist's grist, and if one has equal commitment to both art and commentary the word and image will definitely get out.



Poster for *La Cage aux folles*



Horizon



Mother Jones



Absent and Accounted

TYPOGRAPHIC MILESTONES

It's an old problem: who owns the final product of a joint creative project? Is it the person responsible for the initial creative idea? The one who transformed that idea into a reality? Or the person who marketed the product and established its value?

Aldus Manutius faced this problem with Francesco Griffo da Bologna. They were a creative team who together produced some of the communications industry's most important and influential typeface designs. Like too many close and intensely creative relationships, however, they also quarreled—and eventually parted company over the issue of product ownership.

The breaking of the affiliation between Griffo and Manutius was not a casualty of a clash of personalities, but of a rapidly changing commercial environment. At the time they worked, the typographic industry was evolving from the pioneer age of Gutenberg and Jenson (when one person normally directed every stage of the type design and production process, from initial idea to printed piece) to a more regulated and structured environment. The organized and somewhat reliable industry of Garamond and Plantin, when a number of recognized and skilled punch cutters supplied the needs of established clientele, still lay in the future. Aldus and Griffo fell between these two extremes, and the lack of an established work pattern eventually caused their split.

Aldus was an entrepreneur; and his break with Griffo came as a result of his trying to insure the future of his company and its assets. The clumsy system of press-privileges popular in 15th century Italy sought only to protect the interests of the investor, and that always meant the printer or publisher. Aldus was both; so when he tried to protect his company's substantial invest-



Woodcut portrait of Aldus Manutius.

ment with a privilege that outlawed all imitation of his type, he effectively, though perhaps unintentionally, prevented Griffo from selling his best and most popular designs to other printers. It is no wonder that they quarreled. While there is no doubt about Griffo's creative genius, and that without his type designs Aldus' accomplishments would not have been

nearly so important, Aldus created the environment that made Griffo's work possible, and the conditions that made his typeface designs necessary.

Next to Gutenberg, Aldus was perhaps the most important printer of the Renaissance and the first of many great scholar-printers. A successful publisher and businessman, Aldus produced

some of the most beautiful and technically accurate books of the 15th century. The Aldine roman, the most popular typestyle of its time, and the model for hundreds of other designs, was but one of his contributions to typography. The portable book and italic typefaces are both Aldus innovations. Before Aldus all books had been the much larger, oral-reading, size in the tradition of the scribes and illuminated manuscripts, and italics were used only as a writing style. Few have contributed as much or as widely to enrich our typographic heritage as did Aldus Manutius.

To accomplish his many goals, Aldus gathered some of the most creative and talented members of the European printing and publishing community. People like Erasmus, the famous Dutch philosopher, were commonly drawn to his shop. Technicians and laborers were recruited with offers of high pay and exciting projects. Aldus went to extreme lengths to surround himself with the brightest and the best. It is therefore a little odd that he showed very little understanding of, or goodwill toward, those who worked so hard for him. Aldus rarely mentioned his co-workers or staff in any of his writing, even though they worked and lived on his premises. What little is written is certainly not laudatory. Once he referred to his workers, in the preface to one of his books, as his "damned runaway slaves," and in another piece he complained that, "my hired men and workers have conspired against me in my own house ... but with the help of God I smashed them that they all thoroughly regret their treachery." Whether it was with the help of "God," or that of his principal partner, the doge's nephew, it is well recorded that Aldus dealt harshly (and with little remorse) with those who stood in his way. On matters of personal or business

ALDUS MANUTIUS

BY ALLAN HALEY

· VNII IUVVENALIS A QVINA
TIS SATYRA PRIMA.

EMPER EGO AUDITOR
tantam? nunquam ne reponam
s V exatus toties ranci theseide
Codri?
I mpunc ergo mihi recitauerit ille
togatus?

H ic elegos? impune diem consumpsit ingens
I elephus? aut summi plena iam margine libri
S criptus, et in tergo nec diu finitus, Orestes?
N ota magis nulli donus est sua, quam mihi lucus
M artis, et æoliis uicinum rupibus antrum
V ulcani. Quid agant uenti, quas terqueat umbras
A eacus, unde alius furtiue deuehat aurum
P elliculæ, quantas iaculetur Morychus ornos,
F rontonis platani, conuulsaq; marmora clamant
S emper, et assiduo ruptæ lectore columnæ.
E xpectes eadem a summo, minimoq; poeta.
E t nos ergo manum ferulæ subduximus, et nos
C onsilium dedimus Syllæ, priuatus ut altum
D ormiret. stulta est clementia, cum tot ubique
V atibus occurras, perituræ parare chartæ.
C ur tamen hoc libeat potius decurrere campo,

Aldus' italic (Venice 1501) cut by Francesco Griffo.

interests, it is recorded that Aldus was capable of extraordinary insensitivity and malice.

Many historians tell us that Aldus first invented the small book. He didn't. Some say that his work with small publications was out of an altruistic drive to supply learned text to the masses. These people are also wrong. Aldus was not altruistic; he was a shrewd and creative businessman driven by goals more pragmatic than benevolent.

There were small books prior to Aldus', but the majority of printed

material was large; the kind meant for libraries, bookstands, and reading aloud. When Aldus began his work, the printing industry was less than 50 years old and still bound by the traditions of the scribes and manuscripts. Small books, or octavos (made from single sheets folded three times, each sheet forming eight leaves, or sixteen pages, of about 6x9 inches) were published prior to Aldus. As early as 1470, over 30 years before Aldus' first work, Jenson had printed some small religious texts. There were others, but one very important aspect separates

those earlier books from Aldus' small texts: all the previous editions were of a religious or devotional nature. It was felt that prayer was the only occasion which required an individual to carry a book on one's person. The scholar was expected to read from a large book sitting on a lectern. Aldus' originality lay in applying what had previously been a specialized book form to a new and wider field. Aldus was a marketeer, not a humanitarian.

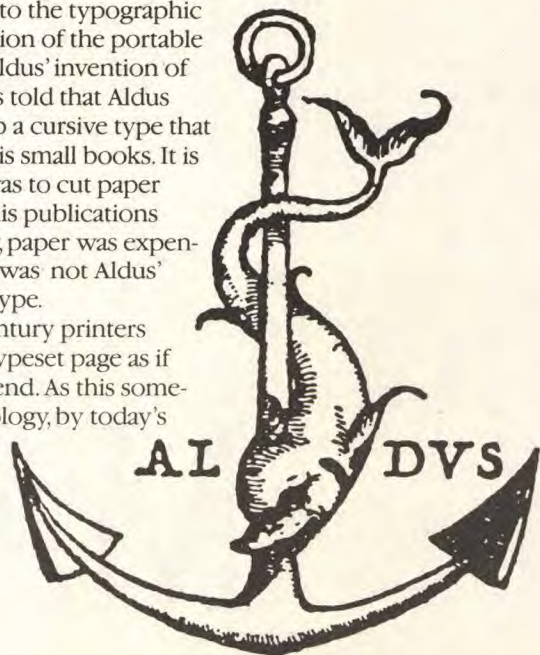
The story has evolved that Aldus created the small book for those who could not previously afford literature. The logic is that his smaller books cost less to produce, and that these reduced costs were passed along to the consumer. Aldus never said that his books were cheap. He said on many occasions that they were beautiful, that they were technically perfect, and that they were convenient—but never that they were inexpensive or meant for a mass audience. It has been suggested that Aldus would probably "writhe in his grave" if he knew that many printing scholars heralded him as the originator of the paperback.

Aldus worked for the wealthy and the successful. His octavos were intended for busy people of affairs; the kind who criss-crossed 15th and 16th century Europe on the errands of nobility and business of state. Aldus created his small books for the secular intellectuals of Renaissance Europe: the people who filled the growing number of universities to prepare for employment as government officials and public servants. These were the people of the "educational revolution" in 16th century Europe.

Even though Aldus' small books were not intended to expand the knowledge of the masses, it still remains that they were a vital development in the emancipation of learning. The "fairy tale" of books for everybody may not be true, but the fact of his small books' importance, worth, and influence certainly is. For this alone Aldus could be remembered and revered. He made reading convenient and learning "user friendly." He set the precedence for personal books of high caliber. And he created texts which were portable, yet lacked none of the beauty, or quality, of the larger library editions.

Directly tied to the typographic fairy tale of the invention of the portable book is the myth of Aldus' invention of italic type. The story is told that Aldus paid Griffo to develop a cursive type that would save space in his small books. It is said that Aldus' goal was to cut paper costs and thus make his publications cheaper. Then, as now, paper was expensive; but saving paper was not Aldus' goal in creating italic type.

Early 16th century printers spoke of "writing" a typeset page as if it were a letter to a friend. As this somewhat unusual terminology, by today's standards, implies, the typeface provided a much closer link between printer and



Aldus Manutius' trademark.

reader than it does today. Particular styles of type were reserved for particular groups of readers. Aldus was not so much trying to save space, as appeal to the educated, worldly and wealthy.

Aldus italic evolved from a popular writing style of the educated. Its heritage can be traced back to Niccolo de Niccoli, an Italian scholar of the early 15th century. De Niccoli started to oblique and add flourish to his letters when, it is said, "he wished to write in a faster, more relaxed fashion than usual." By mid-century other scholars began to imitate his writing style, and by the late 1400s italic became the official writing style of the learned and professional scribes of southern Italy. In fact, it came to be called *cancellaresca* because of the amount of work done in this hand for the city chancelleries.

The cursive style of writing had been developed by the same scholars and learned government officials for whom Aldus created his books. In adapting it to print, he and Griffo were making their books more comfortable for their intended audience. Today, we would call this creative marketing. The important thing is that Aldus took a somewhat exclusive writing style (almost an art form) and turned it into a typeface—a product that would appeal to, and benefit, a growing and eager audience.

Like any astute business person, Aldus was very aware of the potential value of this product. And in the effort to defend his exclusive right to use it, he sought the first known privileges on an entire type style. This was breaking new ground; previously only specific titles were protected, but Aldus had friends in high places. In 1502, the Venetian senate granted his italics official protection. Not satisfied, Aldus sought additional, and what he believed was maximum, security from theft. He even had his types protected by papal decree. Aldus was one of the best protected publishers and type developers of his time, and perhaps for all time.

Unfortunately this was to little avail. Aldus' italics were almost immediately copied. First by Griffo, who felt that the design was, after all, his; and later by contemporary Italian and French printers. The Italians called the design "Aldino," at least referring to its originator.



POLIPHILLO INCOMINCIA IL SECONDO LIBRO DI LA SVA HYPNEROTOMACHIA. NEL QVALE POLIA ET LVI DISERTABONDI, IN QVALE MODO ET VARIO CASO NARRANO INTERCALARIAMENTE IL SVO INAMORAMENTO.

NARRA QVIVI LA DIVA POLIA LA NOBILE ET ANTIQVA ORIGINE SVA, ET COMO PER LI PREDECESSORI SVITRIVISIO FVE EDIFICATO, ET DI QVEL LA GENTE LELIA ORIVNDA. ET PER QVALE MODO DISAVEDVTA ET INSCIA DISCONCIAMENTE SE INAMOROE DI LEI IL SVO DILECTO POLIPHILLO.



EMIE DEBILE VOCE TALE OGRATIOSE & diue Nymphæ abfone peruenerãno & inconcine alla uoftra benigna audiẽtia, quale laterrificaucaitate del urinante Efacho al fuaue canto dela piangeuole Philomela. Nondi meno uolendo io cum tuti gli mei exili conati del intellecto, & cum la mia paucula fufficiẽtia di fatiffare alle uoftre piaceuole petitione,

non riftaro al potere. Lequale femota qualũque hesitatione epfe piu che fi congruerrebbe altronde, dignamente meritano piu uberrimo fluuio di eloquentia, cum troppo piu rotunda elegantia & cum piu exornata politura di pronũtiato, che in me per alcuno pacto non fi troua, di cõfeguire il fuo gratiofo affecto. Ma a uui Celibe Nymphæ & adme alquãto, quantũche & confufa & incomptamẽte fringultiẽte haro in qualche portiuucula gratificato affai. Quando uoluntarofa & diuota a gli defii uoftri & postulato me preftaro piu prefto cum lanimo nõ mediocre prompto humile parendo, che cum enucleata terfa, & uenufita eloquentia placẽdo. La prifca dunque & ueterrima geneologia, & profapia, & il fatale mio amore garrulando ordire. Onde gia effendo nel uoftro uenerando conuentuale confpecto, & uedermẽ sterile & iciuna di eloquio & ad tanto preftate & diuo ceto di uui O Nymphæ fedule famularie dil accẽfo cupidine. Et itanto benigno & delecteuole & facro sito, di sincera aure & florigeri spiramini afflato. Io acconciamente compulfo di affumere uno uenerabile aufo, & tranquillo timore de dire. Dunque auante il tuto uenia date, o belliffime & beatiffime Nymphæ a quefto mio blaeterare & agli femelli & terrirogeni, & pufilluli Conati, fi aduene che in alchuna parte io incautamente

Page of *Hypnerotomachia Poliphili*: Aldus, Venice, 1499.

By others it was called, after Italy, "italic." Where he could, Aldus fought those who copied his design; some through legal means, others through tough, aggressive business tactics.

In both he was swift and ruthless. Unfortunately, he was also for the most part, unsuccessful. His italics became the model for generations of cursive designs. Aldus gave the typographic community one of its most important and beautiful tools—but not entirely willingly.

For all Aldus' effort to protect his italic font it is interesting that he never sought to protect any of his roman fonts. In fact, from his lack of promoting the books that he set in these designs, it can be gathered that he cared little for them at all.

Perhaps this was because, with few exceptions, in 15th century Italy little of importance was printed in roman type. Most scholarly work was set in Greek. (Aldus was very proud and protective of his Greek type.)

He used his roman types seldom, and only for pieces sponsored by wealthy clients or academic friends. Many of his roman types were, as a consequence, considered rather poor in design. All but one.

In February of 1496, Aldus published an otherwise insignificant essay by the Italian scholar, Pietro Bembo. The type used for the text became popular instantly and so famous that it influenced typeface design for generations. Posterity has come to regard the Bembo type as Aldus' and Griffo's masterpiece.

The design was lighter and more harmonious in weight than earlier romans, making text set in it inviting, and certainly easier to read. The basic design was further enhanced by the introduction, three years later, of a font of corresponding capital letters (the Bembo roman was initially produced as only a lowercase font with capitals pulled from other faces). The capitals are not quite as tall as the ascenders and blend exceptionally well with the lowercase. Bembo has a more pronounced weight stress than previous romans; it is more even in color, and the serifs are lighter and more delicate. Aldus' and Griffo's original Bembo design begins to look like the romans we use today. This face, which was modestly

ALDUS MANUTIVS

enim id scrutādum nobis mōdo est. Post H
 pietate successit: fœlice hac hæreditate a pari
 coniunctus quum geminos genuisset castita:
 dicitur abstinuisset. Ab isto natus ē Iacob qu
 prouētum Israël etiam appellatus est duob
 uirtutis usū. Iacob eīm athletā & exercētem
 quam appellationē primū habuit: quū prac
 pro pietate labores ferebat. Quum autē iam
 speculationis fruebat bonis: tūc Israelem ip

The Jenson face (1470).

*P*illyrides Chiron, Amythaoniusq; Melampus.
*S*æuit et in lucem stygis emissa tenebris
*P*allida Tisiphone, morbos agit ante, metumq;
*I*nq; dies avidum surgens caput altius effert,
*B*alatu fœcorum, et crebris mugitibus amnes,
*A*rentesq; sonant ripæ, collesq; supini.
*I*amq; cæternatim dat stragem, atq; aggeratopsis
*I*n stabulis, turpi dilapsa cadavera tabo,

First italic typeface, cut by Griffo for Aldus.

launched in a 60-page favor to a friend, and which became eminently popular in Italy, soon found its way into France. The design was brought to the attention of Garamond, the famous French type-founder, and through his efforts to duplicate it the design eventually spread its influence into Germany, Holland and the rest of Europe. The Aldine roman was to become the foundation of new typeface designs for hundreds of years.

Aldus entered printing rather late in life—after age 40. There is much conjecture among type scholars as to why Aldus left a life of comparative ease

as a successful scholar with a noble constituency, for one of toil, labor, and the financial uncertainty of establishing a printing press and publishing business.

Little is said of Aldus in history books, except those dealing with a specialized field of Venetian or Italian life of the 15th and 16th centuries. Yet it is said that without him, or someone like him, the Renaissance in Italy and Europe would not have been so rapid. It was Aldus that put the classics into the hands of the new middle class, which had become wealthy and sought the same privileges and cultural opportunities for

Bembo

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890 (&.,:;!?'“”-*\$¢%/£)

Bembo Italic

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 (&.,:;!?'“”-\$¢%/£)*

Current design based on Aldus' and Griffo's Bembo.

ABCDEFGHIJKLMNOPQRSTUV
 WXYZ 1234567890
 abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUV
 WXYZ 1234567890
 abcdefghijklmnopqrstuvwxy

New design created by Hermann Zapf and named for Aldus.

themselves as those possessed by nobility. Aldus produced well over 1200 titles (some still in existence).

If you were to ask Aldus, he would have told you that publishing the Greek classics was his most important accomplishment. Over 90 percent of his production was devoted to this area. It is even said that in his shop, he made a rule that nothing but Greek should be spoken during the working day in order to more completely create a classical atmosphere. Aldus' contributions to the heritage of printing and typography go far beyond the publishing of Greek texts. They are both numerous and conspicuous. He was an eminent scholar-printer. One of the first, and one of the most influential. There were others who were more commercially successful, but few that have had the lasting impact of his Dolphin Press. His prestige grew almost spontaneously. It survived attacks in his lifetime, and not only survived, but flourished, in the four and a half centuries since his death.

His roman type, which served to inspire the work of Garamond, and countless other type designers must be recorded as a milestone in typographic achievement. Few typeface designs have had such a profound and long-lasting influence on succeeding typeface development efforts.

The Aldine italic, although it is fashionable to criticize the design by current standards, became the model for most subsequent italic types. When first

shown, it met with great and almost instant success. True, its creation was motivated more by business than altruistic reasons; but the final product displaced all previously designed cursives, and added an important, valuable tool to typographic communication.

As an advocate of education and a catalyst of social improvement, Aldus holds a firm position. Even though his books were not produced as inexpensive volumes for the less fortunate reader, his decision to enter the printing and publishing trade, and to give up the secure and comfortable life of a well-patronized scholar, must have been arrived at out of a goal to bring education and learning to a wider audience. His work meant that eventually students would no longer have to rely on manuscripts and libraries of the wealthy for inspiration and guidance. Because of Aldus' work that dependence became a thing of the past. The process of education became accessible to individuals on an individual basis. Prior to Aldus, students gathered around their "masters" to listen as manuscripts and large expensive books were read aloud. Aldus' legacy is students studying with their own texts or peopling a library, taking advantage of vast quantities of books; and ultimately making individual interpretations on what they read.

Aldus died in 1515 at the age of 65. It is said that when he lay in state his prized possessions, his books, were grouped around him.

ITC's Technology Update

PC composition systems with text/graphics merging capability, and image-setter output devices signal us it's a new ballgame again.

by Edward M. Gottschall

It is becoming increasingly obvious that the major graphic arts suppliers as well as software companies are offering PC-typesetter/linkages. A summary of the linkages follows.

Code explanation

A—Art/Design: facilitates visualization and composing of a full page using actual or simulated typefaces.

E—Editorial: word processing capability plus such typographic abilities as hyphenation, justification, special coding.

P—Production: input, storage, retrieval, editing as on a full typesetting device or system.

Software Supplier	Software	Capabilities	Typesetters/Printers	PC
Alphatype/Berthold	Multiset™	E, P	Alphatype CRS 8900, 9900	IBM
Aldus	PageMaker™	A, P	Apple LaserWriter	Macintosh
Allied Linotype	Wordset™ Series 100 Series 200	E, P	Linotron 101/Linotronic 300 Linotron 202	Macintosh IBM
Bestinfo	SuperPage™	A, P	Most outputs	IBM
Compugraphic	PCS™	A, E, P	Compugraphic 8000, 8400, 8600 typesetters, and EP308 laser printer	IBM
Horizon	G.O. Graphics	E, P	Compugraphic, Linotype, Vartyper typesetters	IBM
Itek	PTW™	E, P	Digitek	IBM
PagePlanner	PagePlanner™	A, E, P	Linotron 202	IBM
Penta	Desktop Composition System™	E, P	Most typesetters	Data General
Studio Software	Do It™	A, P	Most digital typesetters and Apple LaserWriter	IBM
Vartyper	Maxx™	E, P	Comp/Edit 6400, 6820	IBM

Note: Some systems, including those using a Macintosh for input, also feature Adobe's PostScript software for enhanced typographic capability. Linotron 101 and Linotronic 300 typesetters are tied to Macintosh computers via Adobe's PostScript software and can utilize Aldus PageMaker software.

It is now possible to assemble a low-end publishing system for under \$10,000. It is also possible to use such a system as a front end for high quality output devices to build systems which, of course, cost more—depending on the output quality, speed, and options that are required. Four current and compatible innovations are advancing the state of the art as we move into the last half of the 1980s: Digitizers that can scan line or tone graphics into the system, personal computers, personal computer-driven typesetting and composition software, and new output devices that merge and output text and graphics at both the low and high ends of the publishing spectrum.

PC Composition Systems. A number of composition systems that can combine with a PC to electronically design

and compose pages, often merging text and graphics, and capable of producing typographic quality when linked to a suitable output device, have attracted attention recently. These are WYSIWYG (what-you-see-is-what-you-get) devices. Some of them are:

Aldus Corporation's PageMaker™

This software designs and produces pages for office-developed publications. It is a low-cost, fast way of assembling pages from stored word processing and graphics for newsletters, data sheets, manuals, proposals and presentations. It presently works with the Apple Macintosh XL™ and the Macintosh 512K™. Output can go to an Apple LaserWriter™ or Linotype's Linotronic 300™ or Linotron 101™.

Allied Linotype's Series 100 and 200. The 100 series is a system teaming a Macintosh computer with PostScript™

software and outputting to either an Apple LaserWriter or Linotype Linotron 101 or Linotronic 300 typesetter. The text/graphics merge when output on the Linotronic 300 produces high quality type and halftones. Graphics can be created on the Macintosh or be scanned in. Allied Linotype's Wordset™ links a Linotron 101, 202, or Linotronic 300 to IBM or Macintosh PCs.

Bestinfo's SuperPage™ Merges digitized text and graphics into a page format. Working with a Datacopy 700 scanner, for example, scanned images can be sized and cropped as well as positioned. At a recent demonstration pages were output on a 300 dpi, Hewlett-Packard LaserJet™ printer. It can also drive the Xerox 2700, and Agfa P400 printers soon will be able to output to the LaserWriter and the Imagen printers.

Compugraphic's PCS. The Personal Composition System (PCS) ties in to Apple Lisa hardware and software. It is a most complete micro package with a two megabyte memory, comparatively rapid operation, quality typographic features, and a spelling dictionary. It drives Compugraphic 8000, 8400 and 8600 typesetters as well as CG's EP308 laser printer for which some 700 type fonts are currently available. (See U&lc, Vol. 12, No. 3, p. 22-23.)

Itek's PTW. The Personal Typesetting Workstation™ (PTW) software teams with an IBM PC-XT or IBM AT for input and composition and a Digitek™ typesetter for output. Naturally, it offers the Digitek type library. (See U&lc, Vol. 12, No. 3, p. 22-23.)

PagePlanner™ This software merges text and graphics into multi-column page format. With its AdSet™ program it can set type around irregular shapes. It includes a 30,000 word exception dictionary and ties into a line printer or a typesetter and a word processing program.

Studio Software's Do It™ Runs an IBM AT computer and drives a PostScript equipped Apple LaserWriter. It's aimed at designers who want to electronically compose pages.

Vartyper's Maxx™ This software can drive a Comp-Edit typesetter or can be bought separately to drive a PC. It runs on IBM PCs which can be obtained from Vartyper. Maxx is a very capable typographic program but is not a graphics program. Vartyper also offers the GTO™ (Graphics Text Organizer) which merges text and graphics into made-up pages. (See U&lc, Vol. 12, No. 3, p. 22-23.)

Text/Graphics Composition Systems. While the combination of PCs and new software has given text and text/graphics composition capability to PC-typesetter/printer systems, a number of graphic arts oriented systems (not PC linked) are offering new or improved graphic/text merge capabilities.

These can be considered in two categories, WYSIWYG and non-WYSIWYG. Leading WYSIWYG front end systems include those offered by American Printing Technologies, Bedford (Vision Network System), High Technology Solutions (HTS), Interleaf, Royce Data Systems, Textet, Vartyper, View Tech, Xerox and Xyvision. Enhanced non-WYSIWYG systems have been introduced by CCI, Cybergraphics, Penta, and RayPort. Forms systems likewise offered new capabilities recently, notably those from Harris Graphics, Misomex, and Purup Electronics. Other text/graphics merge systems of interest include Linotype's Graphics System™, Berthold's Magic System™, and Kodak's new Keeps™, which is a full electronic publishing system and is still in a pre-marketing stage. Data Recording System's LaserScribe 8415 and Tegra's Genesis were reviewed in U&lc, Vol. 12, No. 3.

Many of these systems can tie in to a number of input and output devices. For example, as this is being written Textet Corporation and Wang Laboratories, Inc. announced an agreement under which users of word processing equipment will be able to produce professional-quality typeset documents, with total integration of text and graphics, right in the office.

Image Setters. Just as front end systems are perfecting their text/graphics merge capabilities, so are output devices. Typesetters are increasingly becoming image setters with the ability to output text and graphics (sometimes line art, sometimes fine screen halftones) with all elements sized, cropped, positioned in a full-page format, and some offer plate output. Interesting new or improved output devices include the following, listed by manufacturer.

Alphatype's CRS 9900 family of typesetters produces text and line graphics. It features higher speed than the 8900. It can condense type down to 25 percent, expand it up to 375 percent, slant or backslant up to 30 degrees in one-degree increments, set right or wrong reading, set line measures up to 106 picas.

Apple's new LaserWriter was reviewed in the Computer Graphic Arts report in U&lc, Vol. 12, No. 2. Other devices of interest include the following:

Autologic: Can team its Bit Blaster raster image processor (rip), APPS-1 pagination system and RayComp™ terminal to feed text, graphics and composition instructions to its typesetters.

Autologic's new Page Image Processors, the APS-55/200, 300, 400, 500 and 800 APS-6 CRT and APS-6 Laser Imagers divorce page building from output recording. The APS-55 line processes text and graphics into page form. The 800 can build a newspaper page in as little as a minute. The APS-6 units record the page onto film or paper. The APS-55 can feed a variety of output devices, including platemakers. Fonts are resident in the Page Image Processors which can accept input from personal computers, composition systems or data processing systems. The laser printer output resolution is 300 x 300 dots per inch. The Page Image Processor, when feeding a fine resolution printer, can process up to 2000 x 2000 dpi. APS-5 and APS-Micro 5 digital typesetters can also output graphics that have been scanned into the system.

Compugraphic: The 8600 Imagesetter can output halftones and line art as well as type.

Hewlett-Packard: The LaserJet™ is a low-cost printer. It uses no chemicals, is easy to operate. As with most other low-cost laser printers, it can merge text and graphics, but with a limited number of fonts, and its output quality (300 dpi) while satisfactory for many purposes is not comparable to that of more expensive, finer resolution printers or typesetters.

Linotype: At the high quality output end of the spectrum one must include the Linotronic 300. A mid-priced typesetter, it is capable of high quality halftone as well as line copy and typographic output. It handles tints or patterns and can be driven by a number of input devices including a PostScript supported Macintosh.

Scantext™ made by Scangraphic Dr. Boger, is being marketed in the United States. About 550 systems and 3,000 workstations have been installed in Europe. Scantext 1000 is described as a low-end system that shows real fonts in actual size and position on its display. This WYSIWYG system has an input terminal, a CRT typesetter, a large font

library, and can handle rules, logos and special signs (Scangraphic Dr. Boger, 50 Cali Blvd., Woodcliff Lake, NJ).

Standards and Media Conversion Devices. The full potential for quality output from low cost, easy-to-operate desktop systems, or even from the currently available high-quality output devices depends not only on fine resolution output and the development of input scanners, input devices with text/graphics merge software, and image-setter output devices, but on printing standards for computers and on media conversion devices. Such devices will enable documents created on a variety of computers or input terminals to be printed on different types of output devices, such as laser printers or typesetters, from different manufacturers. The need is for a common language among devices at every step of the process and regardless of manufacturer. Addressing this problem is Adobe's PostScript™, a device-independent page description language, and the Interpress™ page-description language developed by Xerox Corporation, as well as a number of media conversion devices.

Interpress. Interpress can be used to interface almost any type of document creation device with virtually any type of document printing device. It is specifically designed to support faster page-print engines including those handling high resolution text and graphics. It has commands for describing text, graphics and pictures, as well as commands for creating various shapes, and rotating and scaling them. It can handle multiple fonts, line and shaded graphics, halftones and continuous tone images as well as instructions about the page image and the assembling and finishing of a document. It is also suited to commercial printing applications and can create signatures for folding and binding. As of now 19 companies have said they will use the Interpress page-description language as a common electronic printing standard for computers.

Multifunctionalism. Just a few years ago we were surrounded by devices dedicated to a single function, such as word processors, typesetters, data processors platemakers and printing presses. We are now moving into the era of the multi-purpose device. The dedicated data processing computer, for example, became a general computer, much like the LP record player in your hi-fi system that will play whatever record you put on it. The "record" for the computer is, of course, the software disc. Put in word processing software, presto, you have a word processor. Put in spreadsheet software and you have a computer for an accountant or a bookkeeper. And so forth; so we have a multi-use computer. Now we have Lotus Symphony™ (IBM PC oriented) and Lotus Jazz™ (Macintosh oriented). This is multi-use software. It is five-function software including spreadsheet, word-processing, database, graphics, and communications ability all in one program. Each function can be used separately or in any combination. In output devices, too, multifunctionalism is the order of the day as the typesetter becomes an image setter, and a laser printer absorbs the functions of a platemaker, typesetter, page makeup device, and multi-copy printer.

Where will all this lead us? Will we have one box or one system that does it all?

Perhaps for a segment of the market that is in the offing, but considering the different output and quality requirements of various market segments it is more likely that a variety of multifunctional devices and systems will evolve, and that the traditional graphic arts suppliers and names new to the printing and publishing world will be offering their systems to the different market segments.

So What? How will the new PC-based publishing systems affect users and vendors? Users will gain low-cost easy-to-operate, increasingly capable systems for their desktop publishing operations. While this tends to divert business from manufacturers and services of a specialized nature, it also encourages users to typeset and compose typographic pages of documents formerly typewritten and, although input may be done internally, new output work will likely flow to traditional suppliers. That is, at least, a likely near-future scenario. For the moment, the speed, page size limitation, and coarse resolution of many output devices put them in a different market than that serviced by graphic arts quality typesetters and commercial printers. Yet, by moving the typewritten document into the typographic world, a much broader base of personnel is becoming aware of typography's ability to compact information to effect production economies while making documents more attractive, more readable, more effective.

Also Important. Xerox Corp. introduced two laser printers. The 4045 Laser PC accommodates four PCs, prints ten pages per minute at 300 DPI. Can work with a variety of PCs and printer networks. It can take fonts from host computers. The 3700 is a higher speed, higher volume printer for distributed data processing systems and outputs 24 pages per minute. The 3700 can interface to asynchronous and bisynchronous systems. It has a library of several hundred bitmaps and can print up to 16 different typefaces on a single page as well as handling digitized custom fonts, company logos, letterheads and signatures...IBM is offering the 4201 Proprinter™, a low-end serial dot matrix printer designed to operate with IBM PCs and IBM compatible machines. The Proprinter is directly competitive with Japanese dot matrix printers now on the market. It can handle down-loadable fonts although only a sans serif font is resident. It generates NLQ (near letter quality) text on a single strike by jogging the paper for a second pass so that the white spaces between the dots are hit on the second pass...Matchmark™ is a personal computer system to integrate design, layout, word processing, typography, and communication functions in a software/hardware package that small and medium size design groups can afford. (Matchmark, William J. Kircher & Associates, Inc., 1101 14th Street, NW, Suite 700, Washington, DC 20005)... MacDraw™ is new software from Apple Computer. For the Macintosh PC it offers the business user many powerful and easy-to-use features. It can be used to create presentations, charts, technical diagrams, maps, graphics, illustrations, rotate text, resize elements, reshape,

reorder, delete objects. It differs from MacPaint in that the latter enables free hand drawing to be created and entered into the system, while MacDraw calls on a palette of graphic shapes. It can create documents as large as 8 x 10" and be combined with MacWrite™, MacPaint™ and MacProject™ and be used with the Apple LaserWriter™ and ImageWriter™ printers...The Comp/Edit™ 6200 is a new low-cost digital typesetter. It sets up to a 46-pica line length, carries up to six fonts on-line, has a point size range of five to 72 points, automatic slanting and condensing of type. Outspeed is rated at 200 newspaper lpm...The Scribe Document Production software of Unilogic, Ltd. now fully supports the Apple LaserWriter. The Scribe runs on a number of computers and can produce documents on many output devices including laser printers, photo-composers, high-resolution dot-matrix devices and letter quality printers. (Unilogic, Ltd., Suite 240 Commerce Court, Four Station Square, Pittsburgh, PA 15219-1119) ...ECRM's Autokon™ 2000 is a laser input scanner. It interfaces with many pre-press systems. A screen menu offers a choice of enhancements to be performed during scanning, including image sharpening, proportionate and anamorphic sizing, independent enhancing of midtone, highlight and shadow areas. It also has polarization, solarization, tint laying, and dropout capabilities. It has 14 special effects screens and halftone screens ranging from 55 to 144 lines per inch, and can scan at selectable resolutions from 200 to 2,000 lines per inch. In addition there are other Autokon models as well as Compugraphic's Scanner 2000 and scanners from Imagetex, Xenotron's ArtMaster and scanners from Datacopy, all of which feed a variety of typesetters. ThunderScan™ is a complete system that can digitize art for a Macintosh system. It can electronically enlarge, reduce, cut, copy, paste, edit, gray, enhance, and more. The original is rolled into an Imagewriter augmented with ThunderScan, to produce a high-resolution MacPaint document.

Edward Gottschall is Executive Vice President of International Typeface Corporation (ITC) and Editor of its publication, U&lc.



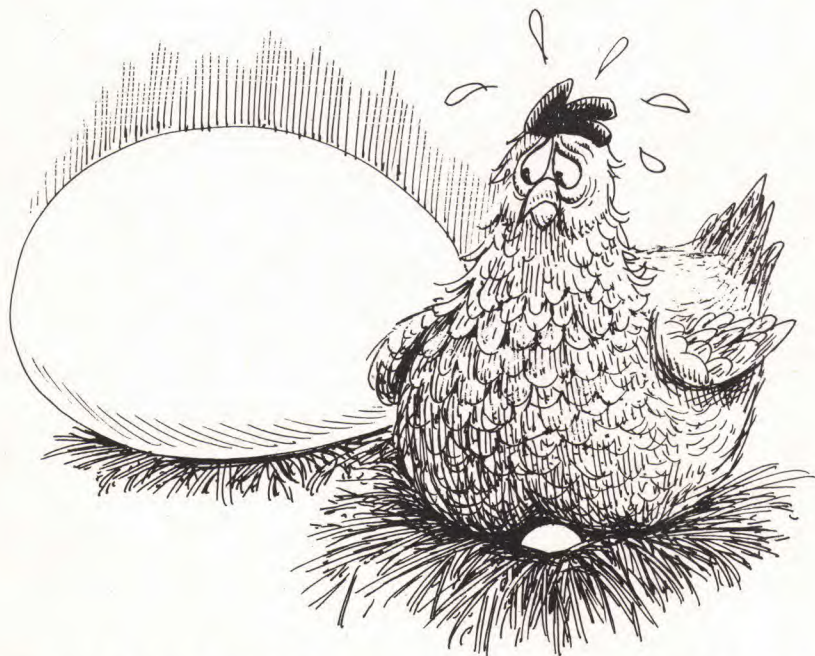
Consistent and non-intimidating commands. Easy-to-use operator interfaces make the Kodak Ektaprint electronic publishing system (KEEPS) easy to master. Most operations are invoked by use of a three-button mouse, screen icons, and pop-up menus, rather than special commands or multiple function keys. With the mouse, an operator simply points to an icon which pictures a desired function, such as a cabinet for filing, or a mailbox to send files to others on the KEEPS network.



Department
of
weird,
wonderful
and
useless
information

Hefty hamburgers. Contrary to popular belief, hamburgers did not originate in Hamburg, Germany. The town of Hamburg, New York, claims credit for the invention and recently celebrated the 100th anniversary of the event by producing a 325-lb. specimen. Actually, as hamburgers go, that was not the most profound statement ever made. In March, 1975, a 440-lb. hamburger was concocted in Blackpool, England. It measured 14 ft. in diameter. Still, it was a midget compared with the 4,411-lb. whopper cooked up in Brussels, Belgium, in March, 1983. After grilling, it was carved up into 7,440 portions.

Conspicuous consumption. Guess who consumes the most calories per diem. An international survey revealed that Belgians, who net an average of 3,645 calories per person, per day, are among the highest. This comes as no surprise to anyone who has ever been exposed to Belgian chocolates, beer, beef and cooked-in-butter temptations, not to mention their national fast-food treat: a scoop of French fries doused with mayonnaise!

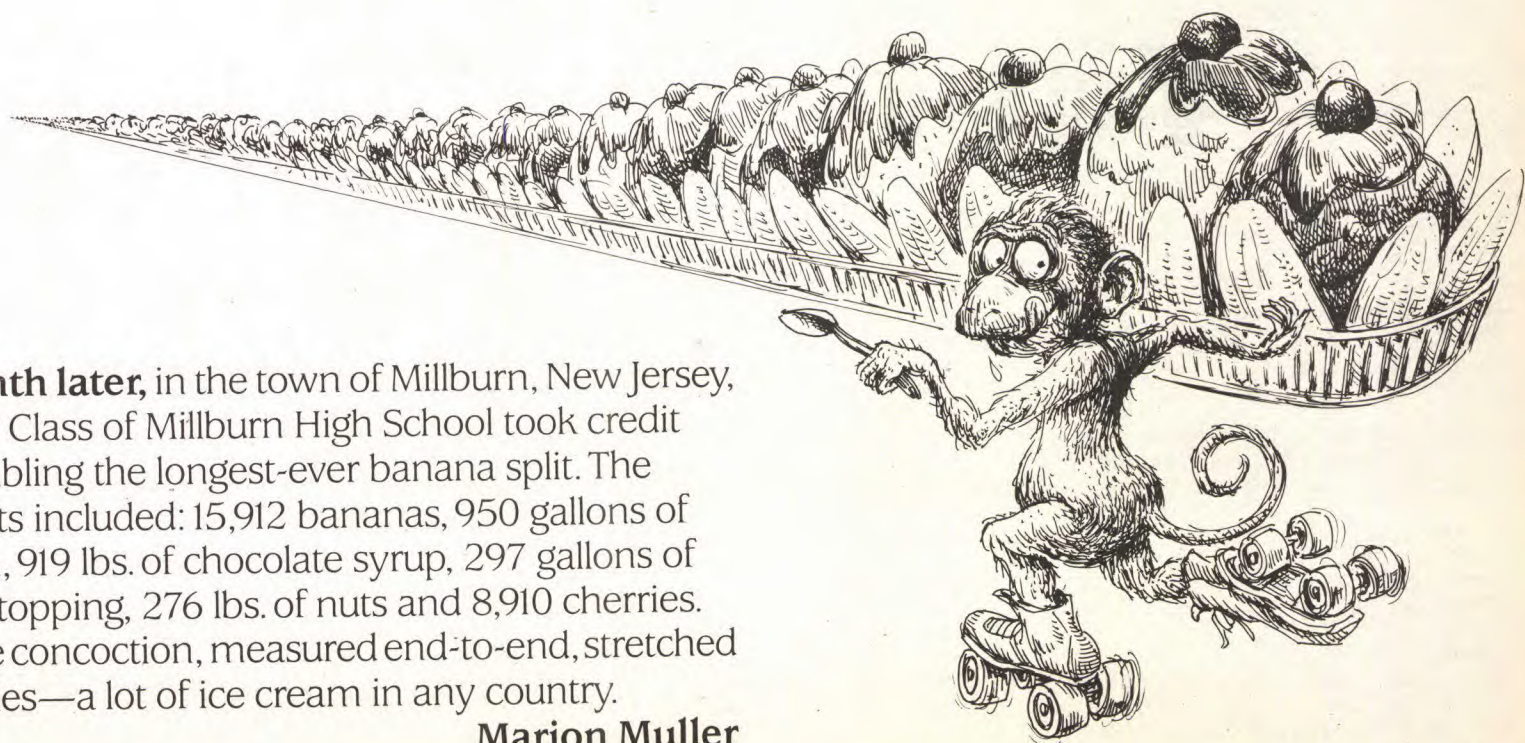
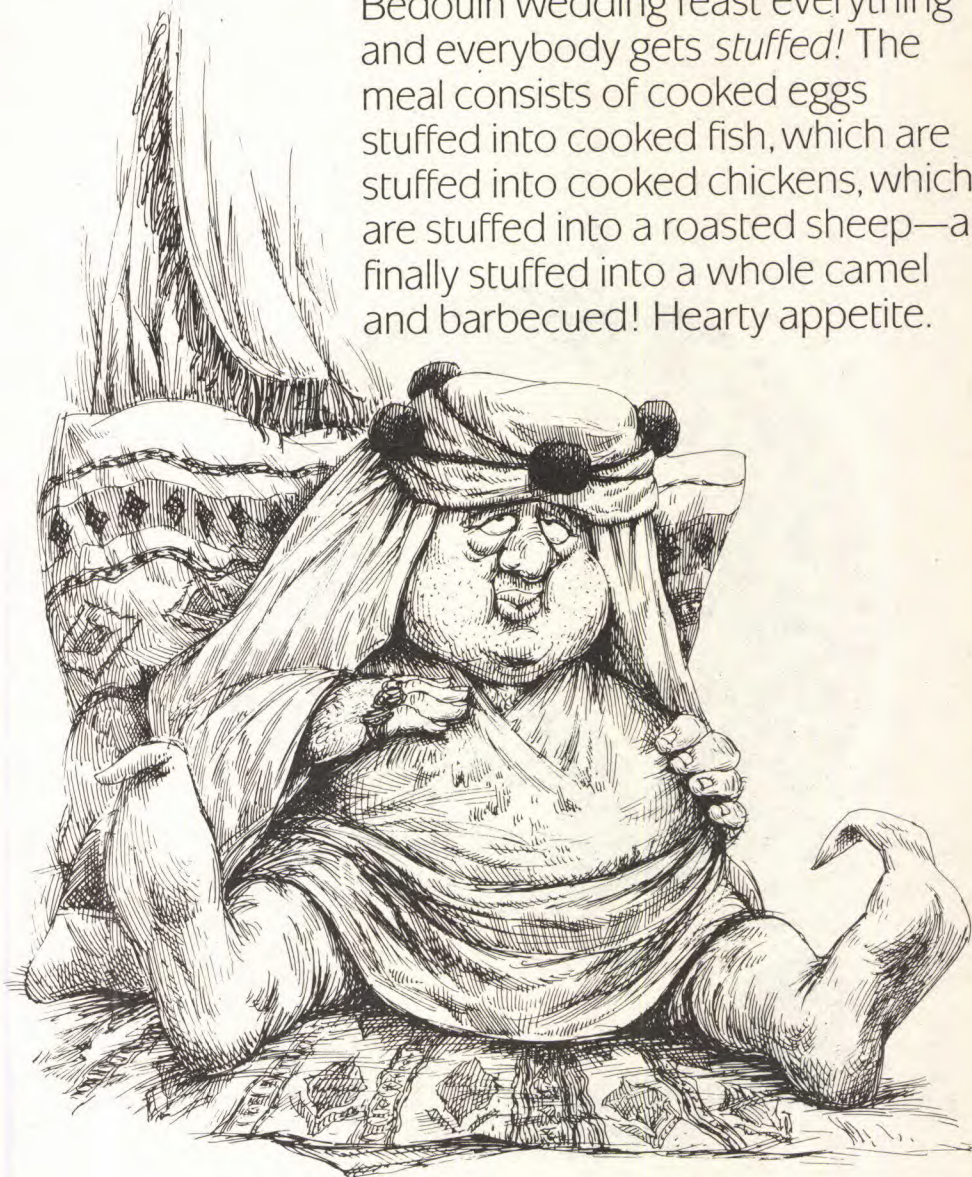


An economical omelet. Company coming? Short of cash? You can throw a generous omelet party for 24 guests, using only one egg—provided it's an ostrich egg. Of all the birds known today, the ostrich lays the largest egg. It measures 6 to 8 inches in length, 4 to 6 inches in diameter, and weighs, on the average, 3.7 lbs. Hearty appetite.



Ice cream extravaganzas. Two outrageous concepts were brought to fruition in the United States recently. During the Vermont Maple Festival in April, 1983, the town of St. Albans constructed a gigantic ice cream sundae. It consisted of 20,421 lbs. of ice cream, 300 lbs. each of whipped cream, strawberries, cherries, chocolate syrup and chocolate chips, 1,381 lbs. of maple syrup, 100 lbs. each of pistachios, walnuts and peanuts, 1,500 lbs. of peaches and 2,000 lbs. of pineapple. The total weight was 27,102 lbs. and it stood 11 feet, 9 inches tall, including its bed of ice. For extravaganza number two, see below.

A Bedouin banquet. At a traditional Bedouin wedding feast everything and everybody gets *stuffed!* The meal consists of cooked eggs stuffed into cooked fish, which are stuffed into cooked chickens, which are stuffed into a roasted sheep—all finally stuffed into a whole camel and barbecued! Hearty appetite.



One month later, in the town of Millburn, New Jersey, the Junior Class of Millburn High School took credit for assembling the longest-ever banana split. The ingredients included: 15,912 bananas, 950 gallons of ice cream, 919 lbs. of chocolate syrup, 297 gallons of whipped topping, 276 lbs. of nuts and 8,910 cherries. The entire concoction, measured end-to-end, stretched for 1.6 miles—a lot of ice cream in any country.

Marion Muller



fy(t)i
for
your
(typographic)
information

Justified Composition

Lines of type that are flush at both the left and right edges.

Kern

To space two letters closer together than customary in order to create visually consistent spacing between all letters.

Layout

Preliminary plan of the basic elements of a design shown in their proper positions.

Leaders

Row of dots, periods, hyphens, or dashes used to lead the eye across the page. Leaders are specified as 2, 3, or 4 to the em.

Leading

See Line Space.

Leg

The bottom diagonal on the uppercase and lowercase "k."

Letterspacing

Adding space between individual letters in a line.

Ligature

Two or more characters linked together as a single element.

ff fi ffi CA

Lightface

A lighter version of a standard weight of the typeface.

Line Space

White space between lines of composition. Formerly referred to as "leading."

Lining Figures

Numerals the same height as the capitals in any given typeface: 1, 2, 3, 4, 5, 6, 7, 8, 9, 0. Lining figures align on the baseline.

LINING 1234**Link**

The stroke connecting the top and bottom of a lowercase "g."

Loop

The lower portion of the lowercase roman "g."

Lowercase

Small letters. The term is derived from hand composition of metal type. When type was set by hand, two cases were used to hold the individual pieces of metal type, with one case arranged higher than the other. The capitals were kept in the "upper case" and the small letters in the "lower case."

Margins

The unprinted areas around type and/or illustrative matter on a page: the top, bottom and sides.

Markup

In typesetting, to mark type specifications on the layout and copy for the typesetter.

Measure

The length or width of line to which type is set.

Mechanical

Camera-ready pasted-up assembly of all type and design elements mounted in exact position and containing instructions, either in the margins or on an overlay, for the printer.

Minus Letterspacing

The reduction of the normal space allocated between characters. Not possible with handset metal type.

minus
minus

Mixing

The combining of more than one style of typeface or point size in a word, line or block of copy.

Modern

Term used to describe a typestyle developed in late 18th century.

Mutton

Antiquated typesetting slang for an em space.

Nut

Antiquated typesetting slang for an en space.

Old Style

Term used to describe a typestyle developed in the early 17th century.

Oldstyle Figures

Numerals that vary in size, some having ascenders, and others descenders. These numbers normally correspond to lowercase proportions.

oldstyle 1234567890

Outline Characters

Open characters made from solid ones by putting a line on the outside edge of a letter.

Phototypesetting

Also known as photocomposition and, erroneously, as cold type. The preparation of manuscript for printing, by projection of images of type characters onto photosensitive film or paper.

Pica

A measure of type equal to 12 points or approximately 1/6 of an inch. Derived from an old term for metal type of that size.



6 picas

Pi Characters

Characters contained in a font that are not specifically typestyle oriented. Usually reference marks.

Piece Fractions

These come in three styles. Adaptable, which are made up of three separate characters: two large (text-size) numerals separated by a slash (3/4). Case, which are small-numbered fractions available as a single character (¾). Piece, which are small-numbered fractions made up of three or more elements: nominator, slash or separating rule, and the denominator.

Point

Basic increment of typographic measurement, equal to 0.0138 inch. Twelve points equal a pica.

Point System

The sizes of type cast by type foundries are graduated on a uniform scale known as the point system. The unit of the system is a division of space called a point (.0138). Each size is described by its number of points, which refers to the height of the body on which it is cast. Calculations are simplified ordinarily by assuming the point as 1/72 of an inch.

Quad (verb)

To space out the blank portion of a line to its full measure. Quad left (flush left) would require spacing out an incomplete line from the last character to the right-hand margin so that interword spaces remain consistent, and the left side of the text always starts at the left margin of the measure. Quad right means the opposite. Quad center would mean centering the line and adding equal space on the left and right to complete the measure. In metal typesetting, quadding is done by inserting less than type-high metal to fill out a line. The term is still used in phototypesetting by those familiar with metal typesetting terminology. Most people today simply say "flush left," "flush right," "centered."

SARY BY ALLAN HALEY

Ragged (Unjustified)

The setting of text type with an irregular appearance on either one or both margins, such as ragged right or ragged left. In ragged setting, interword spaces are not varied for justification. Ragged setting is the opposite of flush setting in which even margins are achieved on both sides of the text.

Roman

Name often applied to the Latin alphabet as it is used in English and European languages. Also used to identify upright, as opposed to italic or cursive, alphabet designs.

Roman Numerals

Roman letters used as numerals until the tenth century A.D.: I=1, V=5, X=10, L=50, C=100, D=500, and M=1,000.

Rule

A typographic element in the form of a line; used for a variety of typographic purposes.

Runaround

Type set to fit around an illustration, box or irregular shape.

Running Head

A book title or chapter head repeated at the top of every page in a book.

Sans Serif

Typestyles without serifs.

Script

Type designed to suggest handwriting or writing with a brush.

Serif

A line crossing the main strokes of a character. There are many varieties.

Shoulder

The curved stroke of the "h," "m," and "n."

Small Caps

Letters the approximate size of lowercase x-height characters, but in the design of the capitals. Normally available in text typeface designs only.

Spine

The main curved stroke of a lowercase or capital "S."

Spur

A small projection off a main stroke; found on many capital "G"s.

Stem

A straight vertical stroke (or main straight diagonal stroke in a letter which has no vertical strokes).

Stet

Proofreaders' mark indicating copy marked for correction should stand as it was before the correction was marked.

Stress

The direction of thickening in a curved stroke.

Stroke

A straight or curved line.

Subscript

A small symbol, numeral or letter that prints below or below and to the side of another character, as in H₂O. Also called inferior letter or figure.

Superscript

A small symbol, numeral or letter that prints above the x-height and to the side of another character, as in 3⁴. Also called superior letter or figure, particularly when used to refer to a citation source.

Swash Letters

Characters with fancy flourishes replacing a terminal or serif.

R

Tail

The part of a "Q" which makes it look different than an "O," or the diagonal stroke of the "R."

Terminal

The end of a stroke not terminated with a serif.

Text

The body copy in a book or on a page, as distinct from the headings.

Text Type

Main body type, usually smaller in size than 14 point.

Thin Space

Usually one-fourth to one-fifth of an em space.

Transfer Type

Type, carried on sheets, that can be transferred to a working surface by cutting out self-adhesive letterforms (cut-out lettering), or by burnishing (pressure-sensitive lettering).

Transitional

A typestyle that combines features of both Old Style and Modern; Baskerville, for example.

Type

The letters of the alphabet and all the other characters used singly or collectively, to create words, sentences, blocks of text, etc.

Typeface

One of the variations or styles in a typeface family, such as roman, italic, bold, ultra, condensed, expanded, outline, contour, etc.

Type Family

A range of typeface designs that are all variations of one basic style of alphabet. The usual components of a type family are roman, italic, and bold. These can also include variations in width (condensed or extended) and in weight (light to extra bold). Some families have many versions.

BBBB

"U. & L.C."

Also written u/lc. Commonly used abbreviation for upper and lower case.

Unit

A fraction of an em. In an 18-unit system, for example, the em is divided into 18 equal units of width. Many phototypesetting machines have 36-unit, 54-unit and even finer unit values. The more units to the em, the more latitude the type designer has in assigning character widths.

Unit Value

The fixed unit width assigned to either side of individual characters.

Uppercase

Capitals; see Lowercase.

Weight

This term refers to the relationship between a letter's solid strokes and its open counters. A letter is said to be "lightweight" if the strokes are thin; "heavyweight" if thick.

White Space Reduction

The reducing of space allocated to the characters.

Widow

The end of a paragraph or of a column of reading matter that is undesirably short; a single, short word; or the end of a hyphenated word, such as "ing."

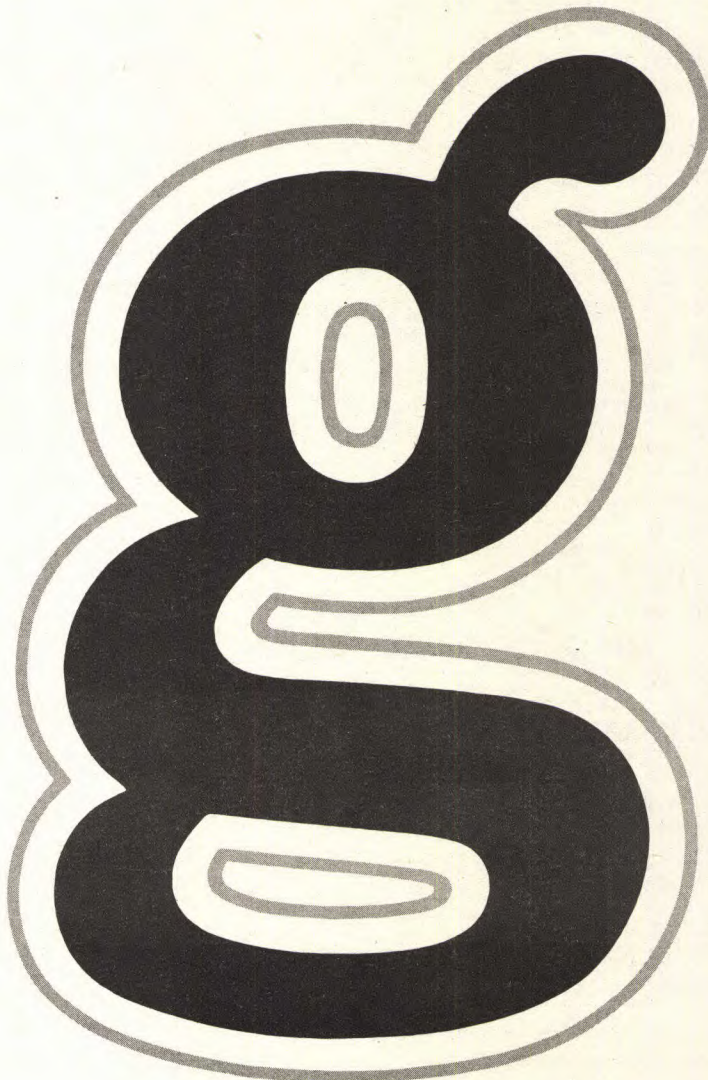
Wrong Font (W.F.)

A type character set in a face, style or size other than that specified.

x-Height

The height of lowercase characters excluding ascenders and descenders.

axce



A call for entries.

**“Stop!
I want
to think
about that!”**

This is the second in a series of Herb Lubalin International Student Design Competitions to be sponsored by International Typeface Corporation, to honor and perpetuate the memory of Herb Lubalin, internationally famed graphic designer, a founder and principal of ITC, editor of U&lc, teacher, and concerned citizen of the world.

The theme of this competition is printing and its three great privileges as expressed by Beatrice Warde, the scholarly advocate of fine printing and typography, on behalf of the Monotype Corporation Limited.

Who can enter?

Undergraduate, graduate or special students of bona fide art or graphic design schools or departments any place in the world.

THE JURY:

STUART ASH

IVAN CHERMAYEFF

COLIN FORBES

APRIL GREIMAN

GEORGE TSCHERNY

PRIZES:

FIRST PRIZE,

THE HERB LUBALIN MEDAL

AND \$5,000.

SECOND PRIZE, \$2,500.

EIGHT PRIZES OF \$500 EACH.

Certificates will be issued for all pieces selected for inclusion in the exhibition which will be held in the ITC Center in New York, in the Fall of 1986. A selection of the winning pieces will be featured in a special issue of U&lc.

School certification:

Each entrant must submit a note from the school on the school's letterhead certifying that the entrant is a student.

Entry/hanging fees:

None.

Format:

Format is at the artist's/designer's choice—an advertisement, booklet, poster, blotter, game, sculpture, three dimensional piece or color slides or reproduction quality photographic prints of them—all are acceptable so long as the mandatory copy is included. Entries larger than 3' x 4' or heavier than 15 lbs. are not acceptable but color slides or photographic prints of them will be accepted, as will VHS format video and 16mm film. All typeset reading matter **must** be set in an ITC typeface. Calligraphic or handlettered reading matter will also be accepted.

Photographic entries should be shot against a black background.

Copy:

The following statement must appear in each piece submitted. The copy may be set in English or a language of the designer's choice.

Stop! I want to think about that.

“We (printers) have three great privileges which the spoken word cannot offer even now when it has the use of its own vast multiplication process. We have the privilege of turning back from the page on which we have found something debatable, in order to find and reread that point where the argument started... And we can turn forward to the end, or far enough ahead to see what conclusion the fellow is driving toward... And the third privilege is that of stopping short at any word or statement that seems to call for meditation, verification, or resort to the dictionary. Printing is on the side of the people who still have the courage to say ‘Stop, I want to think about that...’” (Beatrice Warde)

Artist/designer releases:

All artwork submitted to this competition cannot be returned. Students should make copies of their entries if they want a record of them. By submitting work, you are granting permission for ITC to use the art for publication in U&lc and for publicity for the exhibition. The designer/artist will receive proper credit for any piece that is reproduced.

Deadline for entries:

All entries must be received by May 12, 1986.

Entry form:

Please make copies of the entry form and attach one securely to each entry, preferably on the back or in a margin safely away from the design. If the entry is a slide or a small piece or a sculpture, print your name and a key number on the frame or the back or under the base and key it by number to an entry form.

Where to send your entry:

ITC Center, 2 Hammarskjöld Plaza, New York, New York 10017 USA

Mailing/shipping:

Costs to be borne by entrant. Please use protective mailers to ensure that artwork does not arrive damaged. All entries must be able to withstand handling by exhibit personnel, jurors, and press photographers.

Postage/customs requirements:

Please be sure the postage is adequate and that your package has the proper customs information and forms so that it

will leave your country and be properly received in the United States. The phrase “Material for Contest. No Commercial Value.” on the package normally will expedite it through customs.

Français

Voici le second concours dans la série Herb Lubalin International Student Design Competitions organisée par International Typeface Corporation en hommage à Herb Lubalin dont elle veut perpétuer le souvenir : parce qu'il était un graphiste célèbre dans le monde entier; parce qu'il était le fondateur et le doyen de ITC; l'éditeur de U&lc; un enseignant exemplaire et un citoyen responsable de la Planète Terre.

Le thème de ce concours est l'imprimerie et ses trois avantages principaux tels qu'ils ont été décrits par Béatrice Warde qui a défendu et illustré la cause de la typographie avec tant de chaleur et d'érudition au nom de la Monotype Corporation Ltd.

Qui peut participer?

Les étudiants, diplômés ou non, et les boursiers inscrits auprès d'une école d'art ou dans la section graphique d'une école n'importe où dans le monde.

LE JURY :

STUART ASH

IVAN CHERMAYEFF

COLIN FORBES

APRIL GREIMAN

GEORGE TSCHERNY

LES PRIX :

LE PREMIER PRIX CONSISTE EN

LA MÉDAILLE HERB LUBALIN,

PLUS \$ 5,000.

LE DEUXIÈME PRIX, \$ 2,500.

VIENNENT ENSUITE HUIT PRIX

DE \$ 500 CHACUN.

Des attestations seront données pour tous les envois qui auront été retenus pour l'exposition qui se tiendra au ITC Center à New York en automne 1986. Ils seront également publiés dans un numéro spécial de U&lc.

Garantie :

Tout envoi doit être accompagné d'une attestation écrite à l'en-tête de l'établissement où l'étudiant poursuit ses études.

Le concours.

**“Attendez!
Je veux y
réfléchir.”**

Droits d'inscription :

Néant.

Format :

Le format et la présentation sont au choix du participant : annonce, brochure, affiche, agenda, sculpture ou tout autre objet tri-dimensionnel, peu importe, dès l'instant où le texte imposé y figure. Les dimensions supérieures à 90 x 120 cm, les poids supérieurs à 7 kilos sont exclus. Mais on peut envoyer des reproductions sous forme de diapositives ou de photos en couleurs de bonne qualité. Tous les textes **doivent absolument** être composés en caractères ITC. Seront également acceptés les textes calligraphiés ou dessinés. Pour les photos, un fond noir s'impose.

Thème imposé :

Le texte suivant doit figurer dans chaque envoi. Il peut être composé en anglais ou en toute autre langue au choix.

Attendez! Je veux y réfléchir.

“Nous (les imprimeurs) nous avons sur la langue parlée trois avantages qu'elle n'a pas, même aujourd'hui, en dépit de tous les moyens de diffusion existants. Nous pouvons retourner à la page où nous avons vu quelque chose de discutabile, pour retrouver et relire le passage où nous avons bronché. Nous pouvons aussi aller voir à la fin, ou assez loin pour voir où l'auteur veut en venir... Le troisième avantage, c'est que nous pouvons nous arrêter à chaque mot, à chaque phrase qui demande réflexion, examen ou vérification dans un dictionnaire. L'imprimerie est au service de tous ceux qui ont encore le courage de dire : ‘Attendez! Je veux y réfléchir...’” (Béatrice Warde)

Les droits :

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Einladung zum Wettbewerb.

**“Halt!
Ich möchte
darüber
nachdenken.”**

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Dieses ist der zweite in einer Serie von internationalen Herb-Lubalin-Studentendesignwettbewerben unter der Schirmherrschaft der International Typeface Corporation zum Gedächtnis an Herb Lubalin, den international bekannten grafischen Gestalter, Mitbegründer und Vorstandsmitglied von ITC, Schriftleiter von U&lc, Lehrer und besorgten Weltbürger.

Das Thema dieses Wettbewerbs ist das gedruckte Wort und die drei daraus entspringenden Vorteile, wie sie Beatrice Warde, berühmte Fürsprecherin feiner Typografie und hervorragenden Drucks, einst für die Monotype Corporation Limited beschrieb.

Wer kann teilnehmen?

Studenten an Kunstschulen oder Hochschulen mit Abteilungen für grafische Gestaltung in der ganzen Welt.

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Beglaubigung der Schule:

Jeder Teilnehmer muß eine Bescheinigung mit dem Briefkopf seiner Lehranstalt vorlegen, die bestätigt, daß der Teilnehmer ein Schüler/Student ist.

Teilnahmegebühren:

Keine.

Format der Eingaben:

Die Art des Entwurfs steht dem Teilnehmer frei. Eine Anzeige, Broschüre, ein Plakat, Werbezettel, Spiel, eine Skulptur, ein dreidimensionales Stück oder ein Farbdia oder eine reproduktionsfähige Fotografie davon ... alle werden angenommen solange sie den vorgeschriebenen Text enthalten. Arbeiten, die größer sind als 90 x 120 cm oder schwerer als 7 kg, können nicht angenommen werden. Diapositive, druckreife Fotografien, 16-mm-Film oder Videokassetten im VHS-Format sind jedoch akzeptabel. Gedruckter Text **muß** in einer ITC-Schrift gesetzt sein. Kalligrafische oder handgeschriebene Texte werden ebenfalls angenommen. Fotografische Eingaben müssen einen schwarzen Hintergrund aufweisen.

Text:

Das folgende Zitat muß auf allen eingereichten Arbeiten erscheinen. Der Text kann in Englisch oder in jeglicher, vom Entwerfer gewählten Sprache gesetzt oder geschrieben werden.

Halt! Ich möchte darüber nachdenken.

“Wir Drucker haben drei bedeutende Vorteile, die das gesprochene Wort nicht zu bieten vermag, selbst heute, wo es seinen eigenen riesigen Verbreitungsprozeß zur Verfügung hat. Wir haben den Vorteil, daß wir von der Seite, auf der wir etwas Debatierbares gefunden haben, zurück blättern können, um den Punkt zu finden und erneut zu lesen, an dem das Argument begann... Und wir können weiter blättern

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(Beatrice Warde)

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THE BRUEGELS



Artist's rendition of a Pieter (the Elder) Bruegel engraving.

Every creative person walks a tightrope. With every new project comes the same old challenge: how to maintain a successful posture without falling into the trap of repeating yourself. Who doesn't have a few tried-and-true (slightly used) campaign ideas tucked away? Who isn't tempted to fall back on the same sure-shot photographer?...the hot illustrator?...the few agreeable typefaces that seem to work well for every occasion? It makes life easy.

In the matter of typography, which is something we know a thing or two about at ITC, there seem to be a few typefaces that are inordinately popular. They so valiantly satisfy the needs and sensibilities of designers, you may wonder why we bother to offer such a vast variety of others. The reason is: to keep life from becoming too easy...too routine—too deadly.

To be sure, typeface families, like human families, have their old "grandees." Names like Medici, Hapsburg, Windsor, Romanov, Astor, Vanderbilt, Ford, Rockefeller, Rothschild, roll off our tongues. But there are many grand old families, in both categories, whose names may not come to mind immediately, yet are nevertheless uncommonly interesting and worthy.

To refresh your memory and, we hope, your creative appetite, the next few issues of U&Ic will present some of these notable families—both genealogic and typographic—that are deserving of your renewed attention.

According to the record books, there were no fewer than twelve painters in this distinguished Flemish family. Without doubt, the best known of them is Pieter Bruegel, the Elder, who lived from 1525 to about 1569. By the time he was 26, he was admitted to membership in the Antwerp Academy. As was expected of any painter worth his salt in those days, he also made the mandatory trip to Italy to study the great Renaissance masters. Although he was deeply affected by what he saw, he did not go home and mimic the Italians' grandiose biblical and mythological themes in Roman architectural settings.

Instead, he concentrated on one of the here-and-now problems of Flemish life. His country was desperately fighting off political and spiritual domination by Spain and the Catholic Church. Though Pieter Bruegel, the Elder, was not a blatantly religious painter, his works were preachy and moralizing in their own inimitable way. Instead of portraits of holy families and saints, he painted peasants. Instead of fantasies of heaven and hell, he painted country landscapes...the seasons...peasants at work and peasants at play. It earned him the nickname, "Peasant Bruegel." But what Bruegel meant to express in his pastoral scenes was his deep conviction that God was at work in nature and in man...and that God, nature and man were one.

Pieter's eldest son, Pieter, the Younger, was known as Pieter "Hell" Bruegel. He lived from 1564 to 1637. He first learned to paint alongside his father, and he, too, became a member of the Antwerp Academy. Unlike his father, his religiosity was undisguised. He painted such fierce, diabolical versions of hell, with ghostly figures and raging fires, that he went down in history with the middle name, "Hell."

A second son, Jan "Velvet" Bruegel (c. 1568–1625) was born just a few months before the death of his father. Jan was brought up by his grandmother, who was the widow of the miniaturist Pieter Coecke. It is believed that she may have given him his first lessons in painting, but he eventually went to Antwerp also, to study, and then to Italy. He was fortunate to find a patron in Italy, and later served as court painter to the Archduke of Austria. When he returned home, he became a friend and assistant to Peter Paul Rubens. "Velvet" Bruegel was much in demand by Rubens and other figure painters for his skill in providing landscape backgrounds for their canvases. He was particularly ingenious in his handling of intricate animal, flower, shell, fruit and jewel forms.

A grandson of Jan "Velvet" Bruegel, named Abraham, was born in Antwerp in 1631, but early on took

AND ITC NOVARESE®



Pieter (Peasant) Bruegel, the Elder.

off for Italy to pursue his painting career there. He worked under the patronage of Prince Antonio di Messina, and was known to have been in Rome from 1660 to 1671, judging from paintings found there. Eventually he settled in Naples where he founded his own school.

All in all, descendants of the Bruegel family continued to paint in Italy and Flanders well into the 18th century. The later generations established a reputation for their skill in flower painting.

ITC Novarese® was the first ITC typeface designed by the distinguished Italian type designer, Aldo Novarese. Originally drawn for Haas'sche Schriftgiesserei AG of Switzerland, ITC Novarese was licensed by ITC and released in 1979.

As a classic roman, ITC Novarese blends the design traits of several earlier typefaces with currently popular character proportions. The x-height is ample in the interest of legibility, and the descenders somewhat abbreviated for economy of space; contrast between thick and thin strokes is obvious but not extreme, giving text composition sparkle without loss of readability.

To maintain classic character proportions, Aldo Novarese has used a traditional but not common design trait. He drew the lowercase ascenders just slightly taller than the capitals. The modified proportions of these six characters bring elegance and refinement to a typeface of ultimate practicality.

Small capitals and oldstyle figures have been drawn for the Book and Medium weights. These were created to give versatility and the capability for perfect color in text composition.

Unusual by current standards, but in keeping with the first italics drawn in the 16th century, ITC Novarese has upright capitals to accompany the chancery lowercase. The net result is a sense of drama and dynamics in italic copy without loss of compatibility with the roman designs.

Few typefaces combine the qualities of strength, clarity, dynamics and elegance so well as does ITC Novarese.

ITC NOW

BOOK

According to the record books, there were no fewer than twelve painters in this distinguished Flemish family. Without doubt, the best known of them is Pieter Bruegel, the Elder, who lived from 1525 to about 1569. By the time he was 26, he was admitted to membership in the Antwerp Academy. As was expected of any painter worth his salt in those days, he also made the mandatory trip to Italy to study the great Renaissance masters. Although he was deeply affected by what he saw, he did not go home and mimic the Italians' grandiose biblical and mythological themes in Roman architectural settings. Instead, he concentrated on one of the here-and-now problems of Flemish life. His country was desperately fighting off political and spiritual domination by Spain and the Catholic Church. Though Pieter Bruegel, the Elder, was not a blatantly religious painter, his works were preachy and moralizing in their own inimitable way. Instead of portraits of holy families and saints, he painted peasants. Instead

BOOK ITALIC

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WARESE®

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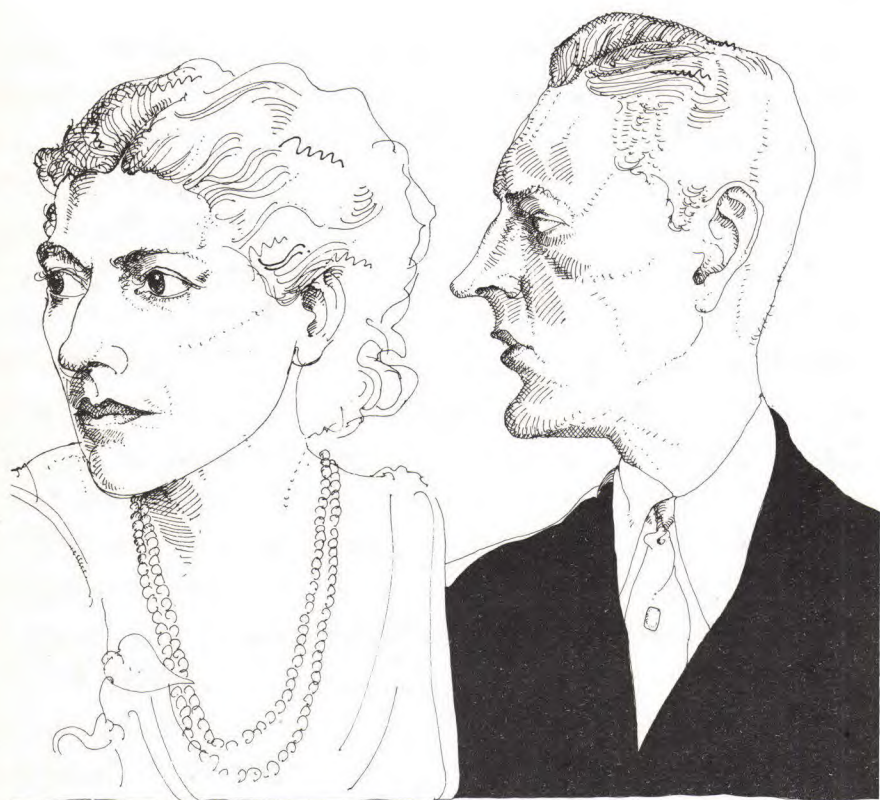
ULTRA

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T HE BARRYMORES AND



Ethel Barrymore, 1932

John Barrymore, "The Great Profile."

Either because of our classless society, or in spite of it, Americans have always been smitten by royalty. So there was universal approval when we finally found a family we could crown "The Royal Family of the American Theatre." The Barrymores deserved the title.

Grandfather John Drew Sr. was a famous Irish actor. Grandmother Louisa Lane Drew was one of the most revered actresses and theatre managers of the 19th century. Both their children, John Jr. and Georgina went on stage. And after Georgina married the English actor, Maurice Barrymore (stage name, Herbert Blythe) they became the parents of Lionel, Ethel and John.

Because the Barrymores were perpetually on tour, the children grew up in their grandmother's house. Their lives were clouded early on by Georgina's untimely death, and later, by Maurice's mental deterioration. So it was almost exclusively through their grandmother's influence that they found stability and direction. Though

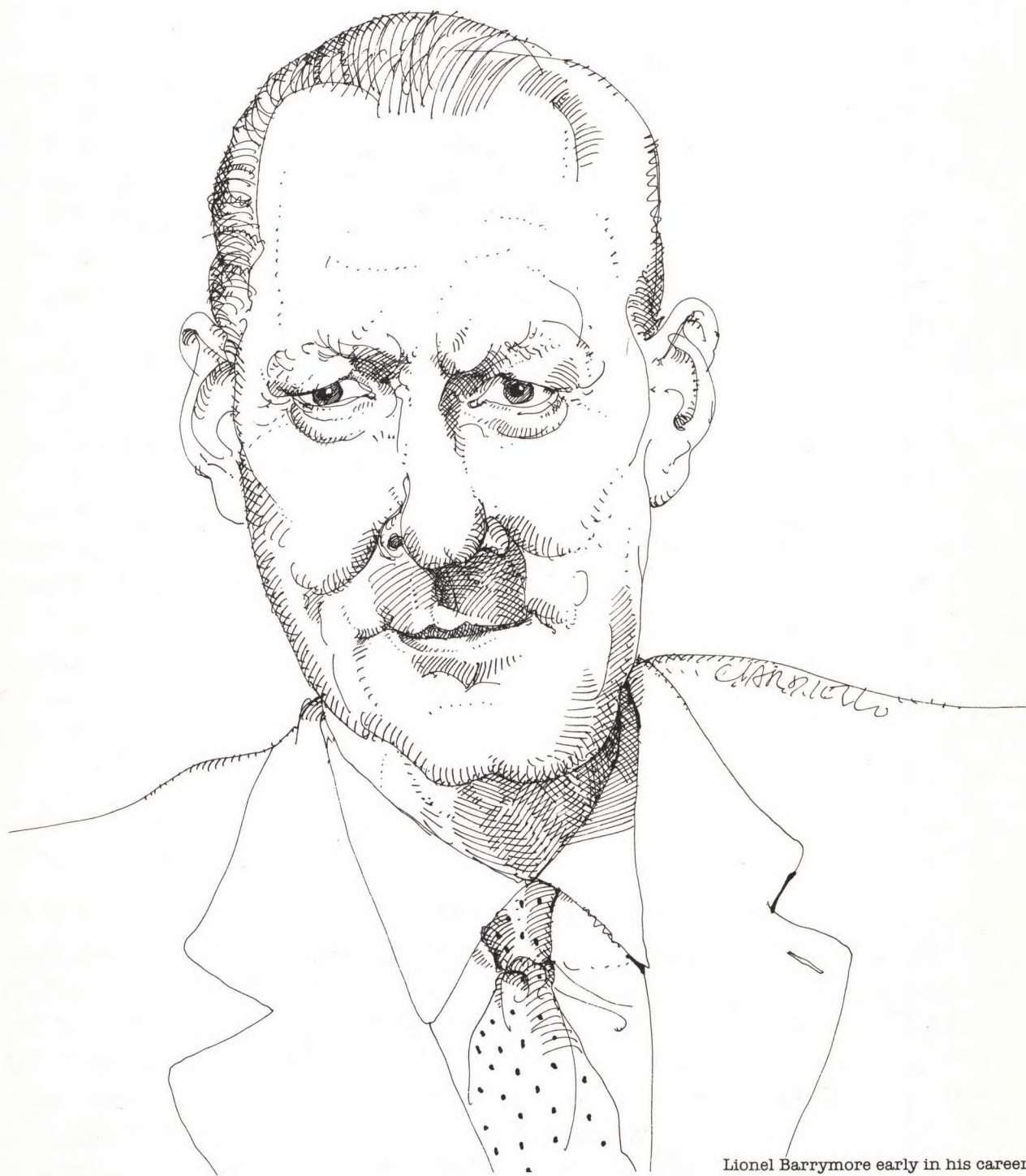
none of the Barrymore children wanted to act, out of necessity and their grandmother's connections they were eventually drawn to the theatre.

Lionel (1878–1954) hoped to be an artist and actually spent four years in Paris studying painting. When he recognized there was no future for him in the art world, he returned home and to the theatre. He played opposite his brother John in "Peter Ibbetson" (1917), in "The Jest" (1919) and won acclaim for his performances in "Macbeth." But he is best remembered for his films: "Rasputin and the Empress" (1933) which starred all three Barrymores, "David Copperfield" (1934), "Captains Courageous" (1937) and countless "Dr. Kildare" pictures, in which he played the venerable Dr. Gillespie. He also created the quintessential Scrooge in the annual radio broadcasts of "A Christmas Carol."

Ethel (1879–1959) fancied a career as a concert pianist, but wound up onstage as an actress instead. As a teen-ager she played small roles opposite her grandmother, but her first personal triumph came in "Captain Jinks of the Horse Marines" (1901), and later in "Alice-Sit-by-the-Fire" (1905), "Mid Channel" (1910), "The Constant Wife" (1920) and "The Corn is Green" (1942). Although she appeared in a few films, she remained tied to the theatre. Her devotion was rewarded with a Broadway theatre named for her in 1928 and an honorary doctoral degree from New York University in 1952.

John (1882–1942) with his celebrated profile and dazzling histrionics was a magnet at the box office. On Broadway he played record-breaking performances in demanding roles: "Peter Ibbetson" (1917), "Richard III" (1920) and repeated performances of "Hamlet." Eventually Hollywood won him

ITC AMERICAN TYPEWRITER®



Lionel Barrymore early in his career.

with plum roles in "Counselor at Law" (1933), "Romeo and Juliet" (1936), "Marie Antoinette" (1938) and "The Great Man Votes" (1939). But his personal traumas served to traumatize his career. His mother's early death, his father's mental deterioration, four chaotic marriages and his own alcoholism took their toll. He died in spiritual and financial bankruptcy, despite his staggering early success.

ILLUSTRATIONS BY JOE CIARDIELLO

ITC American Typewriter® was released in 1974 to mark the 100th anniversary of the invention of the office typewriter. The challenge for Joel Kaden and Tony Stan was to create a typeface design which would retain the immediacy, personalism, and familiarity of standard typewriter output while overcoming its inherent flaws of readability and legibility. **ITC American Typewriter** is the successful end result of their effort.

In the years since its initial release, **ITC American Typewriter** has become a standard of typographic communication. When first released, the family was available only for use on photocomposition equipment. Today it has successfully made the transition to digital typesetters, and even come full circle to find itself back in the office—as part of the library of faces available on electronic printers.

ITC American Typewriter strikes a happy compromise with its office forerunner. The typewriter's rigid spacing (which assigns the same amount of space to a lowercase "i" as it does to a capital "W") is done away with. The letterforms are unmistakably influenced by a typewriter font, yet they are far more legible, and ultimately more readable than any standard typewriter output.

Offering the best of both worlds: friendly, familiar and at the same time sophisticated, **ITC American Typewriter** is certainly a typographic asset. "Welcome Back!" to an old friend.

ITC AMERICAN

LIGHT

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TYPEWRITER®

BOLD

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T HE AMATIS, GUARNERIS,



When it comes to violins, Stradivari is generally the first name that comes to mind. But the fact is, the violin was born long before Antonio Stradivari. It was a crude little instrument with a small and uninspired sound. However, in the mid-1500s, a few Italian families in the town of Cremona put their innate genius to work and turned the violin into the sublime instrument we know today.

Either by instinct, divine inspiration or luck, these craftsmen knew exactly which woods to choose, the critical gradations for each section of the instrument, the ideal shape and size for the body, the perfect length and curve of the f-holes, the precise formula for varnish... and all those other elusive factors that made their instruments acoustically magical.

The Amatis were the first notable family of violin makers. Of the two brothers, Andrea and Nicolo, Andrea (c. 1520–1580) receives particular credit for his contributions. He was wealthy enough to travel about Europe and acquire the finest, most appropriate woods. He also had a special gift for the

details of construction. His earliest violin, labeled “Amadus,” bore the date 1564.

Two Amati sons, Antonio (1550–1638) and Geronimo (1556–1630) continued the family business. But it was a third generation Amati, Nicolo (1595–1694), son of Geronimo, who was the most eminent craftsman of them all. Although he was known for the small scale and quiet, delicate sound of his instruments, he also produced the famous “Grand Amatis.” These expanded violins produced a profound sound and exquisite tone. Aside from his personal contributions to the craft, Nicolo Amati was also responsible for training the succeeding generations of brilliant violin makers, for among his apprentices were Andrea Guarneri and Antonio Stradivari.

In truth, Andrea Guarneri himself was not a particularly accomplished violin maker. But his sons, Pietro (1655–1728) and Giuseppi (1666–1739), who took over the family business after Andrea’s death, were masters. And by far the most celebrated artist of the entire Guarneri clan was Giuseppi’s son, Giuseppi Antonio (1687–1745). He was known as “del Gesù,” and his violins were unprecedented. They produced a prodigious masculine sound, and though the man himself was something of a scoundrel (he was imprisoned for certain immoral behavior), as a craftsman he was a phenomenon.

Antonio Stradivari (1644–1737) brought the art of violin making to its zenith. His earliest instrument, dated 1666, was made while he was still apprenticed to Nicolo Amati. But his legendary violins were produced in his own workshop in the early 1700s. He experimented with different woods, with a variety of sizes and shapes and with new varnish formulas. His violins

STRADIVARIS AND ITC BOOKMAN®



Antonio Stradivari.

are considered to be the most brilliant and powerful instruments ever produced, and they are exquisite in their ornamental detail. Aside from the quality of his instruments, he was unsurpassed in quantity. He produced over 1,000 violins, as well as dozens of violas and violoncellos. When he died, he left a number of unfinished instruments in his shop. They were completed by the two of his eleven children who carried on the family business.

ITC Bookman® wears well. It is just as fresh, just as vibrant a design today, as when it was first introduced in the pages of U&lc over ten years ago.

ITC Bookman is a revival of a typeface called "Old Style Antique" which was originally released about 1860 by the Scottish type foundry of Miller & Richard. Old Style Antique was an immediate success, and within a very short time most type foundries on both sides of the Atlantic had developed their own versions. When the American Type Founders Company was created through the merging of several United States foundries during the late 1800s, it acquired various designs of this type style. Only one was released, however, under the name Bookman.

While there is a direct lineage and a clear family resemblance to previous designs, ITC Bookman is a distinct departure from other Bookmans. ITC Bookman was developed as a full and versatile typeface family. Designer Ed Benguiat created four roman weights with corresponding italic designs when he drew ITC Bookman. Another departure from earlier designs is in the italics. ITC Bookman has a true cursive form to its italic characters; earlier versions had just an inclined roman. ITC Bookman also has a significantly larger x-height and more contrast in stroke weight than the ATF version. The result is a beautiful yet sturdy design, ideally suited to a wide variety of typographic communication.

We take great pleasure in re-introducing ITC Bookman!

ITC BOO

LIGHT

When it comes to violins, Stradivari is generally the first name that comes to mind. But the fact is, the violin was born long before Antonio Stradivari. It was a crude little instrument with a small and uninspired sound. However, in the mid-1500s, a few Italian families in the town of Cremona put their innate genius to work and turned the violin into the sublime instrument we know today. Either by instinct, divine inspiration or luck, these craftsmen knew exactly which woods to choose, the critical gradations for each section of the instrument, the ideal shape and size for the body, the perfect length and curve of the f-holes, the precise formula for varnish and all those other elusive factors that made their instruments acoustically magical. The fact is, many of their techniques remain undiscovered secrets to this day. The Amatis were the first notable family of violin makers. Of the two brot

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LIGHT ITALIC

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KMAN[®]

DEMI

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THE FATE OF THE

EARTH

The first Herb Lubalin International Student Design Competition was an international success. The jury selected 77 posters, books, sculptures and games by students from nine countries. The pieces were displayed at the ITC Center last Fall, and a slide version of the show is available to travel. More than 900 students from 21 countries on five continents created graphic interpretations of a selected passage from Jonathan Schell's book "The Fate of the Earth," detailing the devastation that could occur in the event of a nuclear holocaust.

Mr. Harry Zaverdas, a student at the Cooper Union for the Advancement of Science and Art, in New York City, was awarded first prize in the competition and received the Herb Lubalin Medal and a prize of \$5,000. Second place, with a prize of \$2,500, was awarded to Ms. Michelle Rossbach, a student at the Kansas City Art Institute, Kansas City, Missouri.

Third prizes of \$500 each were awarded to Ms. Claude Convers (École des Arts Décoratifs, Geneva, Switzerland), Mr. Jonathan Kremer (Tyler School of Art, Elkins Park, Pennsylvania), Mr. Albert Landa (Otis Institute of Parsons School of Design, Los Angeles, California), Ms. Claudia Moreno Peralta (Parsons School of Design, New York, New York), Mr. Paulo T. Suzuki (Cooper Union, New York, New York) and Christine Tomaszewski (Fachhochschule Wiesbaden, Wiesbaden, West Germany). Two additional third prizes were shared by Ms. Cecile Moos and Mr. Bruno Watel (École Supérieure des Arts Graphiques, Paris, France), and by Ms. Bridget Ann Ashley, Ms. Julie E. Elkins, Ms. Diane J. Jones, Ms. Joanne E. L. Mitchell and Mr. Paul Thompson (as a team of students at the Portsmouth College of Art and Design, Portsmouth, England).

All ten prize winners are shown starting on page 39.

Although the entrance requirements for this exhibition called for all type to be set in ITC typefaces, some entries used non-ITC typefaces. Though ineligible for the top 10 awards they were ruled eligible for inclusion in the show.

The jury for the competition included

Cipe Pineles Burtin, graphic designer and Director of Publication Design at Parsons School of Design; Richard Danne, principal of Danne & Blackburn, Inc., a design firm in New York City; Steff Geissbuhler, a partner in the New York City design firm of Chermayeff & Geismar Associates; George Lois, Chairman and Creative Director of Lois, Pitts, Gershon PON/GGK Advertising in New York City, and Bradbury Thompson, graphic designer and faculty member of Yale University.

The judges praised the students' work and the valued experience of judging a show on a theme of such universal concern. Some of their comments follow:

POWER AND INVENTION.

"This judging provided a unique experience since the exhibition deals with a subject critical to all citizens of the

planet. There is a great amount of power and invention in the show—this indeed is important work!

"These designs manifest the vitality and commitment of our young people. Their entries from around the world were exciting to judge and I am pleased to have been a part of this ambitious and meaningful exhibition."

RICHARD DANNE

THE DIVERSITY OF WORK WAS SURPRISING.

"The diversity of work submitted based on a single theme was surprising. Although the work of students, many of the solutions were quite professionally executed and presented. There was plenty of imagination and creative ideas, although little evidence of good typography. Overall, however, the ideas were better than the execution.

"We were all very pleased to find among the winners lesser known schools and a fine cross section of countries was represented.

"I was impressed by the response to this competition. Obviously there is great concern and interest out there for the fate of this earth."

STEFF GEISSBUHLER

RENEWED FAITH.

"The Fate of the Earth submissions gives me renewed faith in the talent, passion and humanity of the young people of the world!"

GEORGE LOIS

"I was astonished and encouraged by the fact that young people, far from avoiding such a vital and upsetting subject as extinction by atomic war, responded eagerly to this first Herb Lubalin International Competition."

CIPE PINELES BURTIN

AN EXCELLENT VARIETY.

"The Fate of the Earth project sponsored by the ITC provided a most worthwhile jury experience.

"The young designers from 21 countries produced an excellent variety of graphic design work: small printed pieces, single sheets of remarkable calligraphy, booklets, books, posters, three-dimensional constructions and even complete corporate design programs."

BRADBURY THOMPSON

The Herb Lubalin Medal will be awarded annually to the winner of a student design competition sponsored by International Typeface Corporation (ITC). Herb Lubalin was one of the founders of ITC and an internationally honored typographic and typeface designer, as well as the original editor and designer of U&Ic. He was deeply concerned with students and with issues of human welfare and this show is a fitting first tribute to his memory.

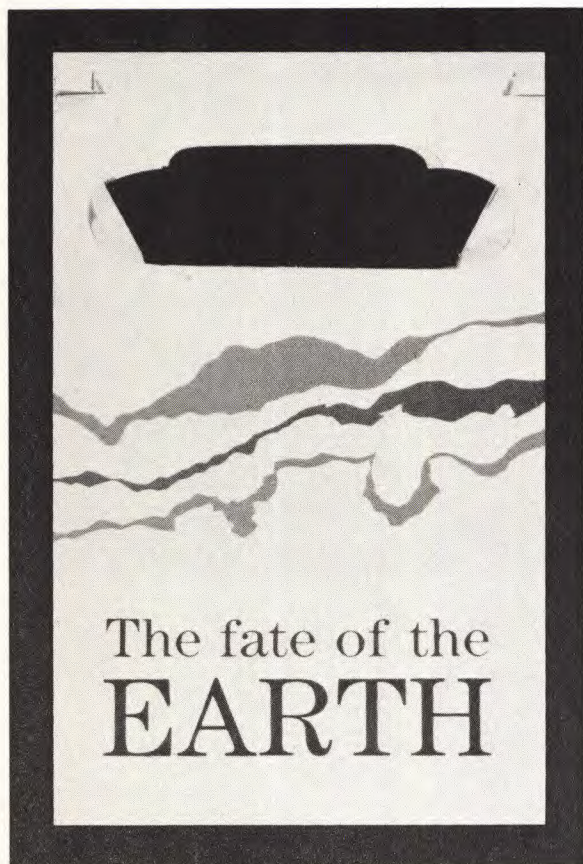
The theme of, and call for entries of, the second show, "Stop! I Want To Think About That," was announced in the previous issue of U&Ic and again in this issue.

"The Fate of The Earth" exhibition at the ITC Center took place forty years after the bombing of Hiroshima and Nagasaki.

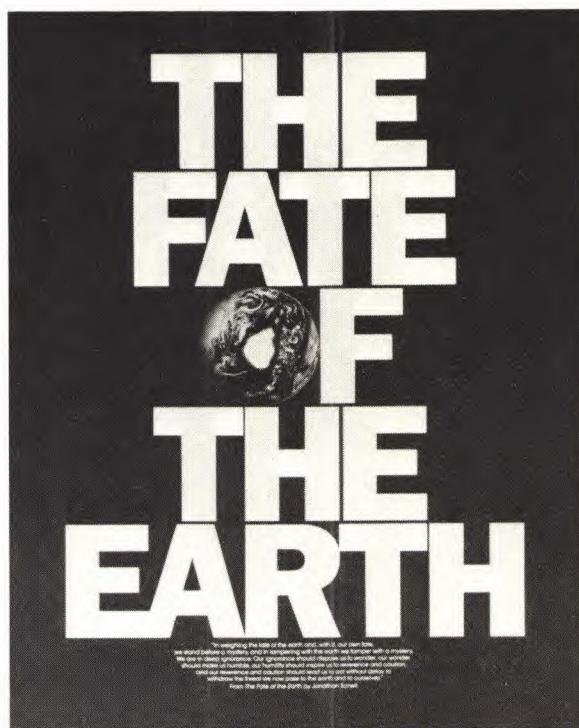
Herb Lubalin Medal Student Competition draws from 21 countries.



Left to right: Richard Danne, Cipe Pineles Burtin, Steff Geissbuhler, George Lois and Bradbury Thompson.



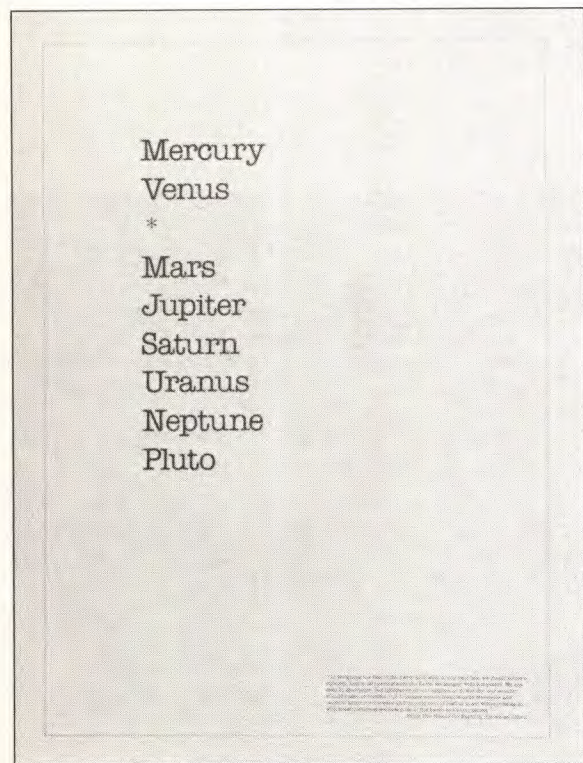
Nicholas Castle, Southsea, England
David Elliot, Portsmouth, England
Michael Fair, Portsmouth, England
Sara Hannides, Portchester, England
Jane Livermore, Southend-on-Sea, England
Joseph Margiotti, Glasgow, Scotland
 Portsmouth College of Art,
 Design and Further Education
 Portsmouth, England
 ITC Century, 16 $\frac{5}{8}$ x 11 $\frac{5}{8}$ "



Nicholas Taylor, New Jersey, USA
 School of Visual Arts
 New York, USA
 ITC Franklin Gothic &
 ITC Avant Garde Gothic, 14 x 17"



Jungwon Chong, California, USA
 Otis Institute of Parsons School of Design
 California, USA
 ITC Avant Garde Gothic, 17 x 22"



Karen Craig, Pennsylvania, USA
 Syracuse University
 New York, USA
 ITC American Typewriter, 15 x 20"



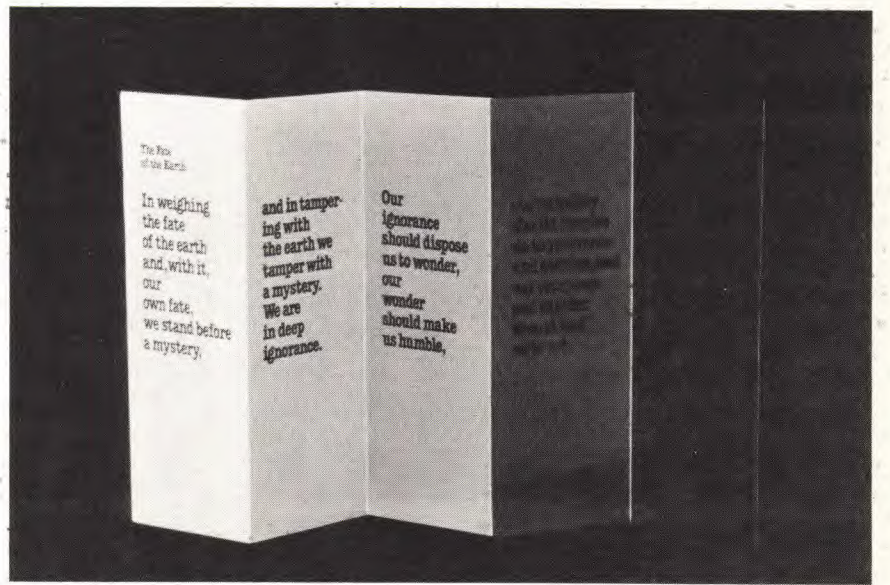
Vladimir Perlin, Moscow, USSR
 Moscow Printing Institute
 Moscow, USSR
 ITC Avant Garde Gothic, 9 $\frac{7}{8}$ x 9 $\frac{7}{8}$ "



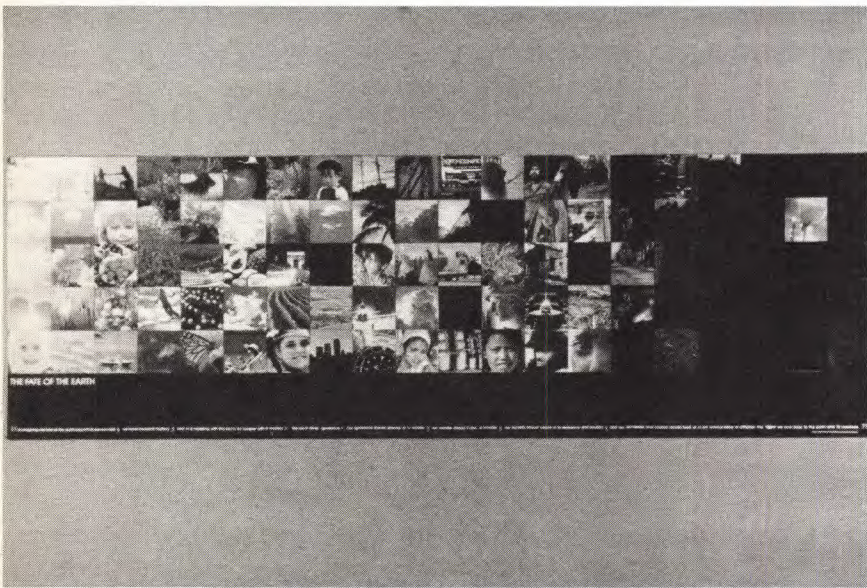
Juan C. Rodriguez, California, USA
 Otis Institute of Parsons School of Design
 California, USA
 ITC Lubalin Graph, 17 x 22"



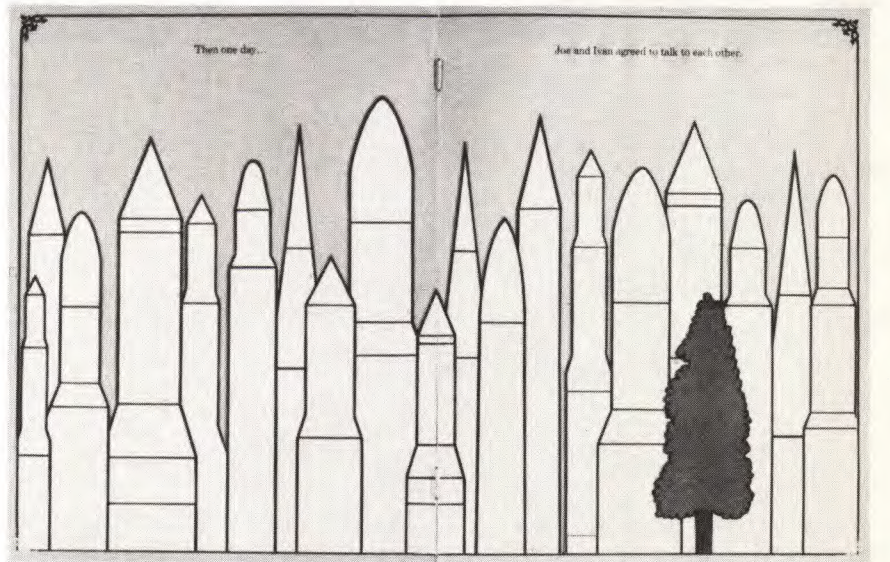
Paddy Lynch, New York, USA
Fashion Institute of Technology
New York, USA
ITC Avant Garde Gothic, 20 x 40"



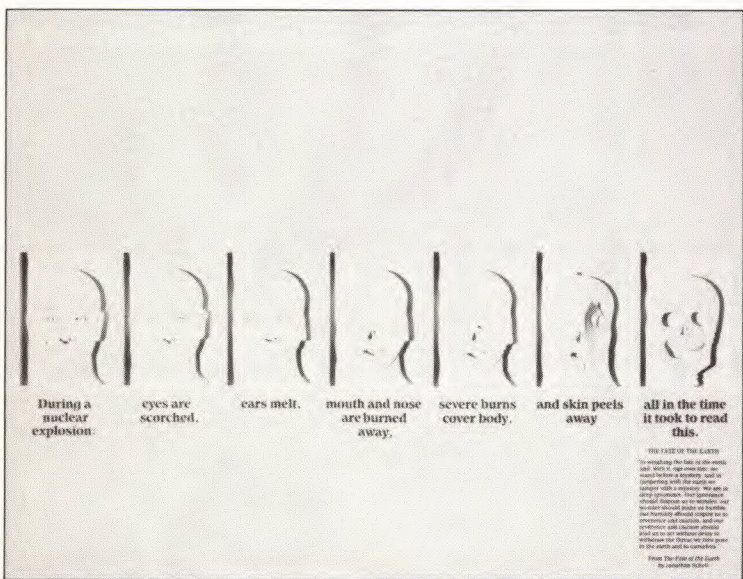
Olga Bogomolova, Moscow, USSR
Moscow Printing Institute
Moscow, USSR
ITC American Typewriter, 19 x 33"



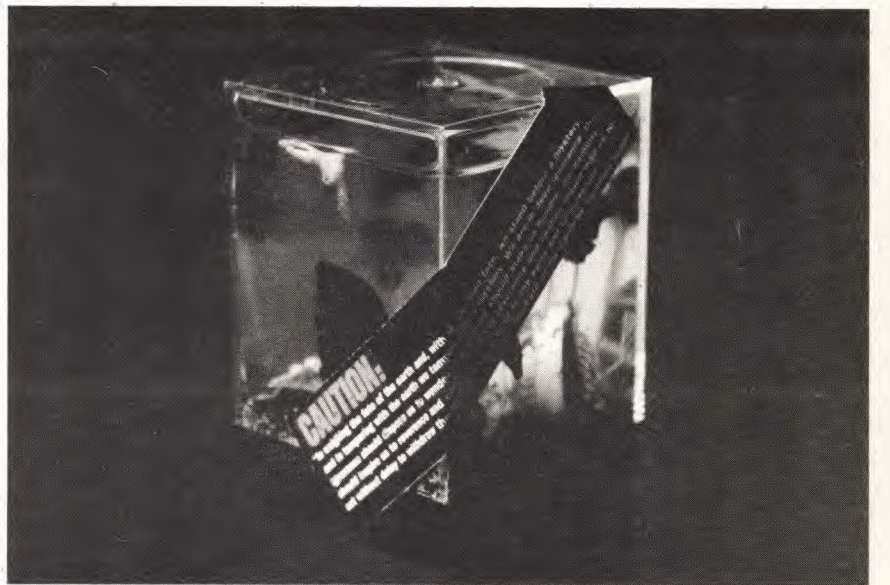
Gloria M. Ayalde, Maryland, USA
American University
District of Columbia, USA
ITC Avant Garde Gothic, 13 x 40"



Jeffrey C. Batzli, Pennsylvania, USA
Tyler School of Art of Temple University
Pennsylvania, USA
ITC Avant Garde Gothic & ITC Century, 9 3/8 x 7 1/8"



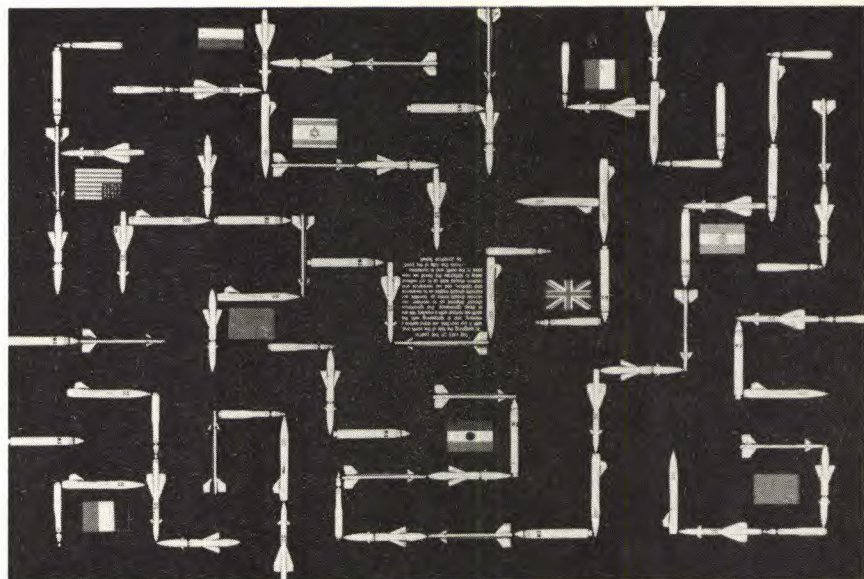
Susan Merrell, New York, USA
Syracuse University
New York, USA
ITC Isbell, 23 1/2 x 29 1/4"



Lydia Davidson, New York, USA
University of Cincinnati
Ohio, USA
ITC Machine, 2 1/4 x 2 1/4 x 3 3/8"



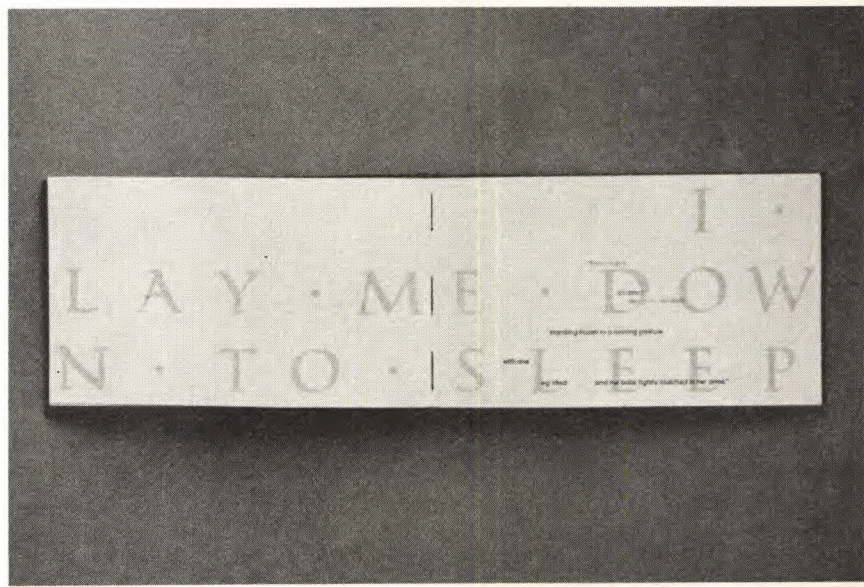
Pascal Pariselle, Paris, France
 École Supérieure des Arts Graphiques
 Paris, France
 ITC Avant Garde Gothic, 16 5/8 x 11 5/8"



Gail Hammond, New Jersey, USA
 Pratt Institute
 New York, USA
 ITC Avant Garde Gothic &
 ITC Machine, 16 x 22"



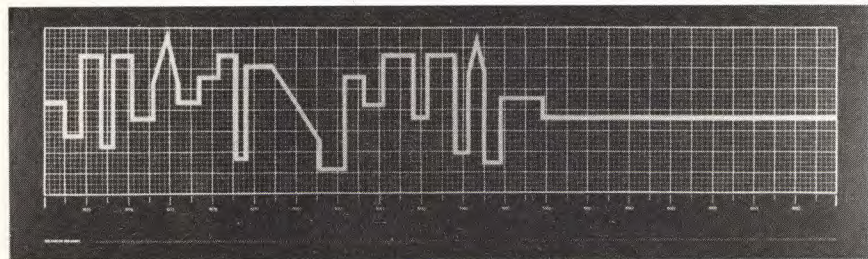
Tracy Boyd, New York, USA
 University of Delaware
 Delaware, USA
 ITC Avant Garde Gothic, 3 1/4" diameter



Priscilla Henderer, Delaware, USA
 University of Delaware
 Delaware, USA
 ITC Avant Garde Gothic, 8 1/2 x 5"

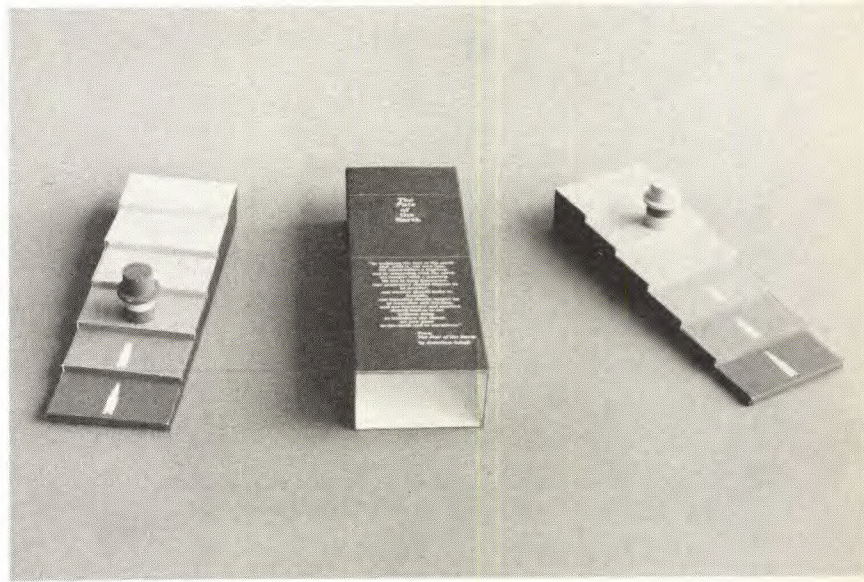


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A. Thella Hall, Utah, USA
 Brigham Young University
 Utah, USA
 Palatino, 14 x 48"

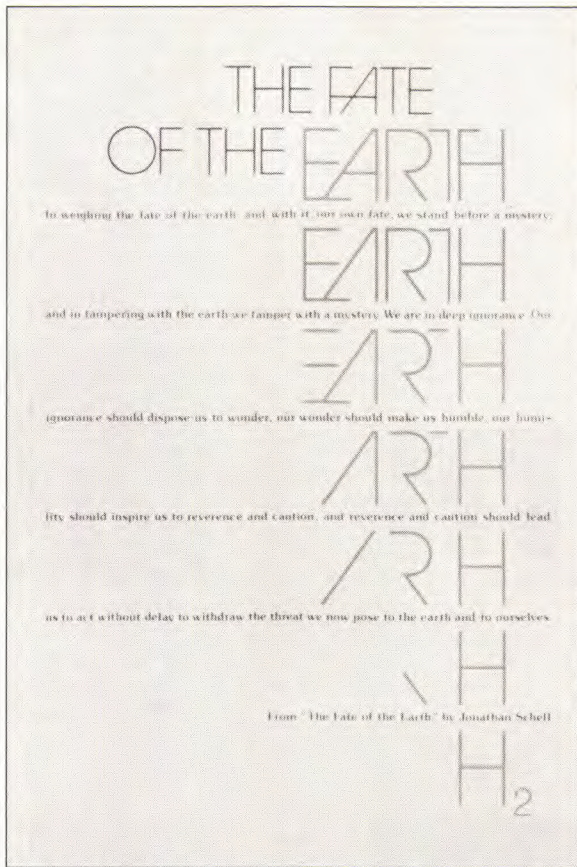
Jackie Alzmann, New York, USA
 Syracuse University
 New York, USA
 ITC Avant Garde Gothic, 10 3/4 x 36"



Anne Buller, Ohio, USA
 University of Cincinnati
 Ohio, USA
 ITC Century Bold, 9 1/4 x 3 1/4 x 1 7/8"



Janice Hogan, New Jersey, USA
Parsons School of Design
New York, USA
ITC Lubalin Graph Bold, 9 7/8 x 58 5/8"



Manfred Duda, Bodenheim/Rhein, West Germany
Fachhochschule Wiesbaden
Wiesbaden, West Germany
ITC Avant Garde Gothic &
ITC Souvenir, 23 1/4 x 16 1/2"



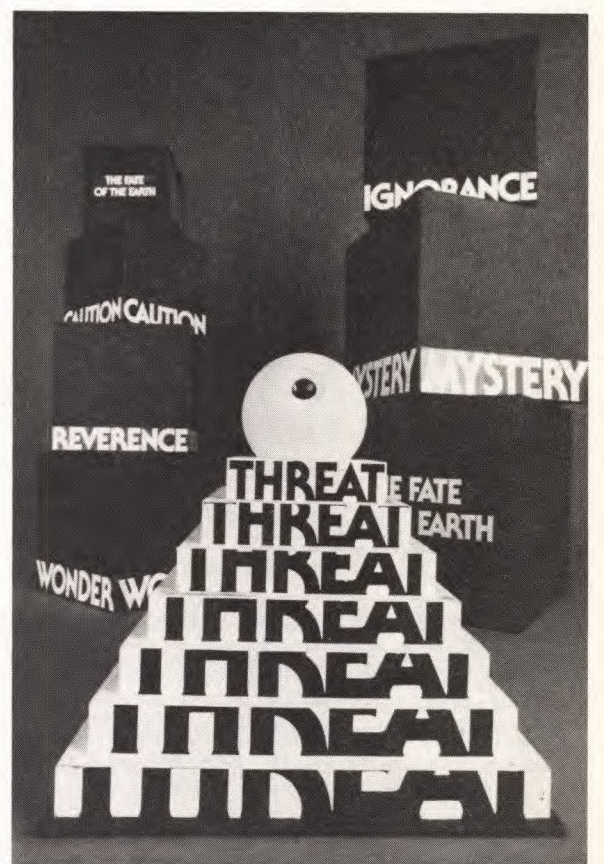
David Shavrick, New York, USA
Parsons School of Design
New York, USA
ITC Machine & ITC Garamond, 20 1/4 x 15 1/4"



Ales Najbrt, Prague, Czechoslovakia
Vysoka Skola Umeleckoprumyslova
Prague, Czechoslovakia
ITC Garamond Ultra Condensed, 38 x 25 1/4"



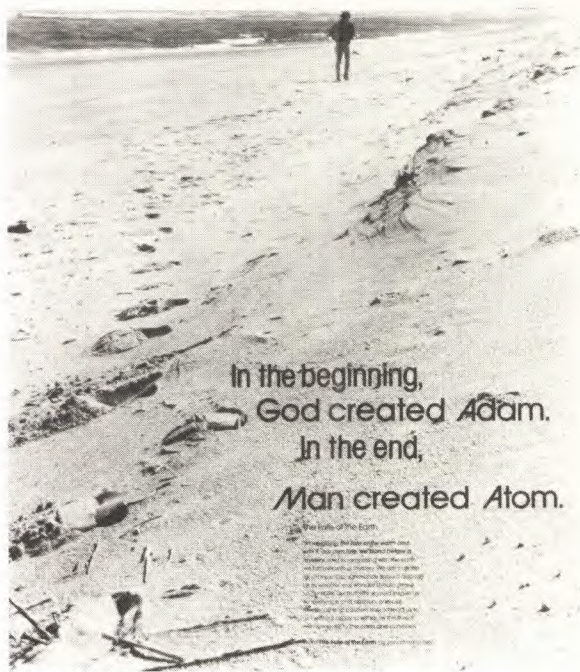
Anna Godfrey, New York, USA
Pratt Institute
New York, USA
Univers, 19 3/4 x 14 3/8"



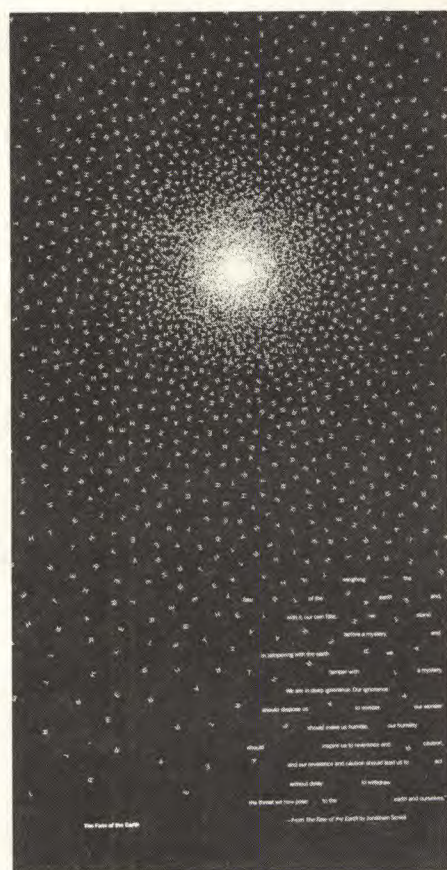
Sergey Nikolayev, Moscow, USSR
Moscow Printing Institute
Moscow, USSR
ITC Serif Gothic, 8 1/4 x 8 1/4 x 8 5/8"



Ulrich Giebl and Monika Nattefort,
Wuppertal, West Germany
Bergische Universität
Wuppertal, West Germany
ITC New Baskerville, 39 3/8 x 28"



Allyson Olivia Sawyer, North Carolina, USA
Virginia Commonwealth University
Virginia, USA
ITC Avant Garde Gothic, 16 x 20"



Elly Kistler, Virginia, USA
Virginia Commonwealth University
Virginia, USA
ITC Franklin Gothic, 23 7/8 x 12"



Albert Kapitonov, Moscow, USSR
Moscow Printing Institute
Moscow, USSR
ITC Avant Garde Gothic, 15 3/4 x 10 3/4"



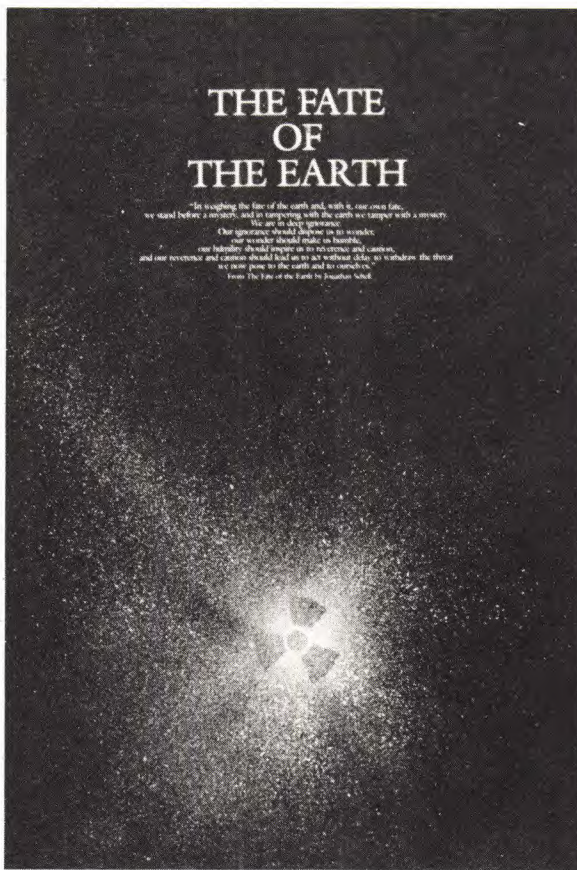
Cheryl L. Oppenheim, New York, USA
Pratt Institute
New York, USA
ITC Avant Garde Gothic, 18 x 24"



Elaine Hogarty, Caulfield East, Australia
Chisholm Institute of Technology
Victoria, Australia
Baskerville & Unvers, 24 1/4 x 16 1/2"



Romey Lincicome, Illinois, USA
 Otis Institute of Parsons School of Design
 California, USA
 ITC Avant Garde Gothic, 14 x 22"



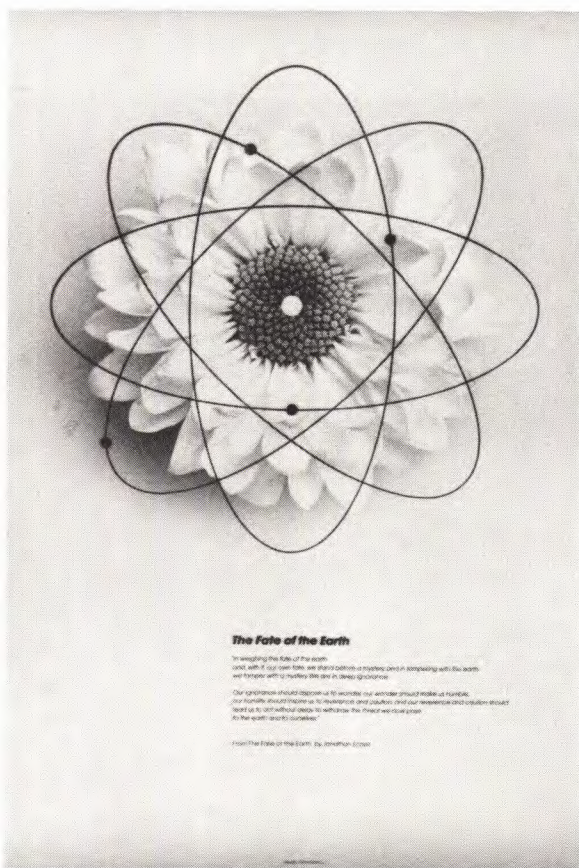
Dominique Moliere, Ferney-Voltaire, France
 École des Arts Décoratifs
 Geneva, Switzerland
 ITC Galliard, 15 3/4 x 21 5/8"



Sean McCafferty, Kansas, USA
 Northern Arizona University
 Arizona, USA
 Hand Lettered, Video



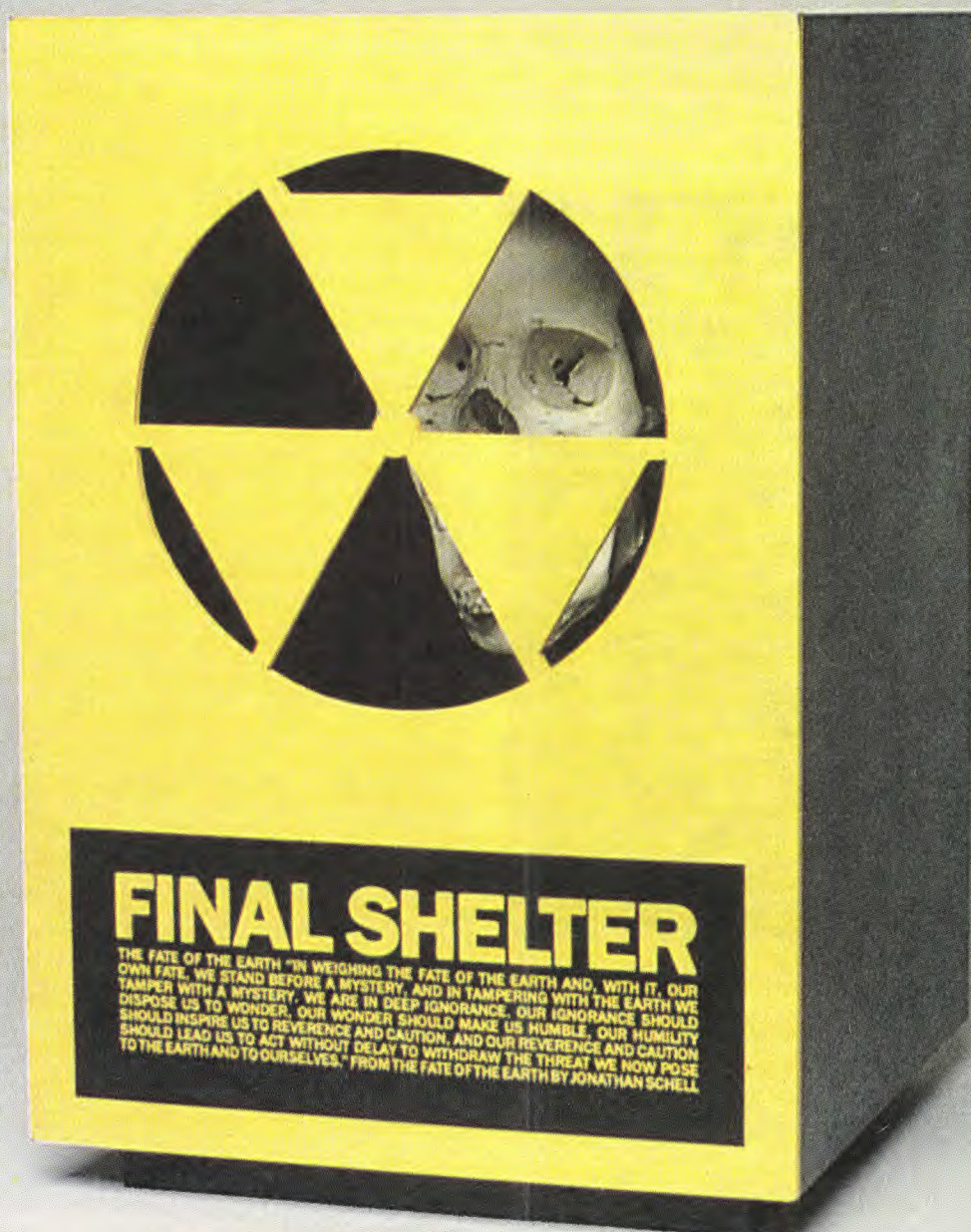
Melanie Lowe, Connecticut, USA
 School of Visual Arts
 New York, USA
 Handwritten, 10 x 13 3/4"



Gary Alpern, Ohio, USA
 Allgemeine Gewerbeschule Basel
 Basel, Switzerland
 ITC Avant Garde Gothic Oblique, 17 x 24"



Sally Watt, Wyoming, USA
 Kansas City Art Institute
 Missouri, USA
 ITC Avant Garde Gothic, 18 x 18"



First Prize and Winner
of the Herb Lubalin Medal
Harry Zaverdas, Elmhurst, New York, USA
Cooper Union, New York, New York, USA
ITC Franklin Gothic, 12 x 12 x 18"



Second Prize
Michelle Rossbach, St. Louis, Missouri, USA
Kansas City Art Institute, Kansas City,
Missouri, USA
ITC American Typewriter, 18 1/8 x 47 1/4"

1926 Enrico Fermi recognized the possibility of a chain reaction. 1939 Albert Einstein described the military application of the nuclear theory to the United States president. 1945 First atomic explosion at Alamogordo, New Mexico. 1949 Atomic bombs made in Russia. 1952 First hydrogen bomb tested by the United States. In weighing the fate of the earth and with it our own fate we stand before a mystery and in tampering with the earth we tamper with a mystery. We are in deep ignorance. Our ignorance should dispose us to wonder. Our wonder should make us humble, our humility should inspire us to reverence and caution, and our reverence and caution should lead us to act without delay to withdraw the threat we now pose to the earth and to ourselves." — from The Fate of the Earth by Jonathan Schell

Third Prize
Paulo T. Suzuki, Brooklyn, New York, USA
 Cooper Union, New York, New York, USA
 ITC Cheltenham, 26 x 20"

THE FATE OF THE EARTH
 IN WEIGHING THE FATE OF THE EARTH AND WITH IT OUR OWN FATE WE STAND BEFORE A MYSTERY AND IN TAMPERING WITH THE EARTH WE TAMPER WITH A MYSTERY WE ARE IN DEEP IGNORANCE OUR IGNORANCE SHOULD DISPOSE US TO WONDER OUR WONDER SHOULD MAKE US HUMBLE OUR HUMILITY SHOULD INSPIRE US TO REVERENCE AND CAUTION AND OUR REVERENCE AND CAUTION SHOULD LEAD US TO ACT WITHOUT DELAY TO WITHDRAW THE THREAT WE NOW POSE TO THE EARTH AND TO OURSELVES
 FROM THE FATE OF THE EARTH BY JONATHAN SCHELL

Third Prize
Christine Tomaszewski, Wiesbaden, West Germany
 Fachhochschule Wiesbaden
 Wiesbaden, West Germany
 Calligraphy, 33 3/8 x 20"

The Fate of the Earth
 (Funeral March, Frédéric Chopin)

In weighing the fate of the earth and, with it, our own fate, we stand before a mystery, and in tampering with the earth we tamper with a mystery. We are in deep ignorance. Our ignorance should dispose us to wonder, our wonder should make us humble, our humility should inspire us to reverence and caution, and our reverence and caution should lead us to act without delay to withdraw the threat we now pose to the earth and to ourselves.

— From The Fate of the Earth by Jonathan Schell

Third Prize
Ms. Claude Convers, Geneva, Switzerland
 École des Arts Décoratifs
 Geneva, Switzerland
 ITC Galliard, 21 5/8 x 15 3/4"

In weighing the fate of the earth and, with it, our own fate, we stand before a mystery, and in tampering with the earth we tamper with a mystery. We are in deep ignorance. Our ignorance should dispose us to wonder, our wonder should make us humble, our humility should inspire us to reverence and caution, and our reverence and caution should lead us to act without delay to withdraw the threat we now pose to the earth and to ourselves.

from The Fate of the Earth by Jonathan Schell

THE FATE OF THE EARTH

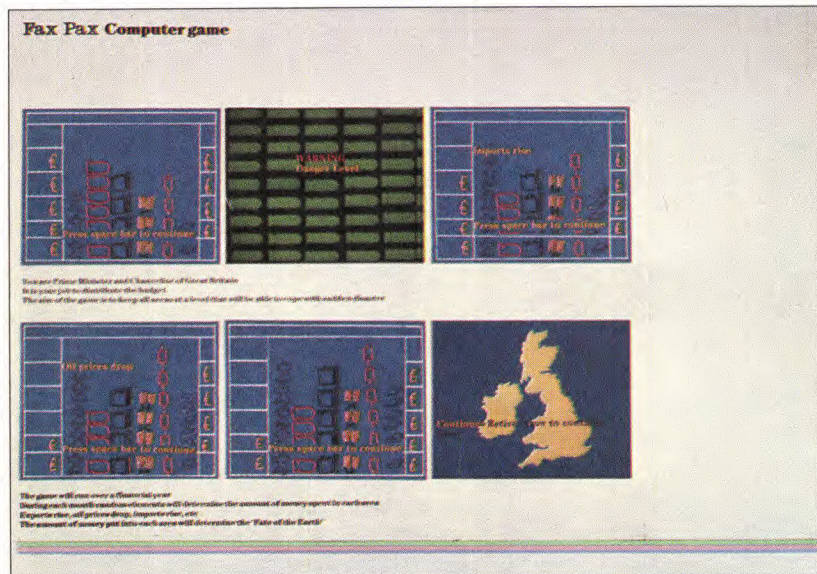
Third Prize
Albert Landa, Pasadena, California, USA
 Otis Institute of Parsons School of Design
 Los Angeles, California, USA
 ITC Avant Garde Gothic, 17 1/2 x 27"



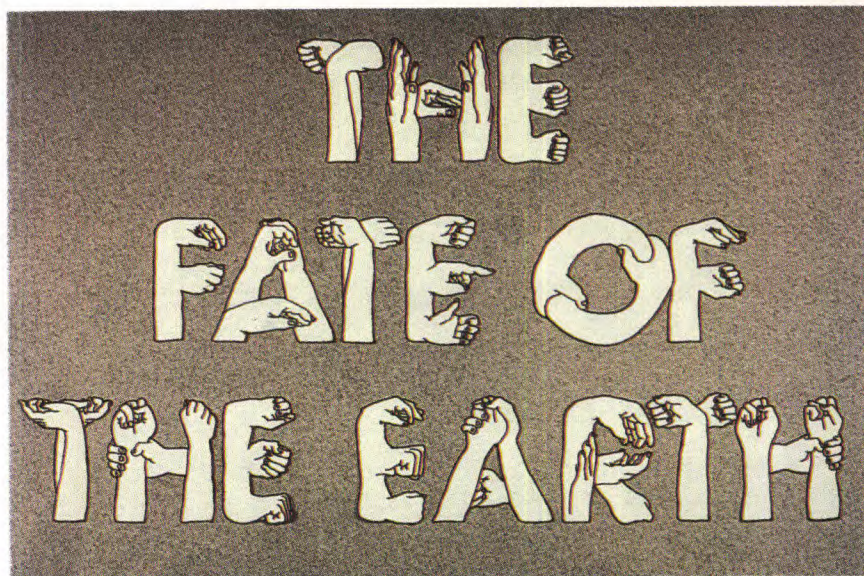
Third Prize
Claudia Moreno Peralta, Mexico City, Mexico
 Parsons School of Design
 New York, New York, USA
 ITC Machine & ITC Avant Garde Gothic,
 21 3/8 x 12 7/8"



Third Prize
Jonathan Kremer, Havertown, Pennsylvania, USA
 Tyler School of Art of
 Temple University, Elkins Park,
 Pennsylvania, USA
 ITC Symbol, ITC Franklin Gothic,
 ITC Souvenir & ITC Machine, 10 x 12 x 2"



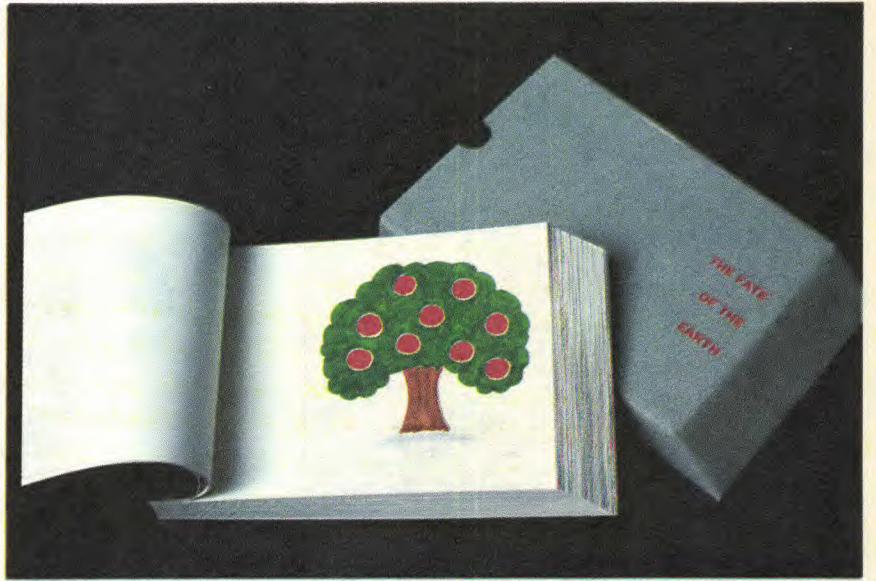
Third Prize (shown above, 1 of 15 components)
Bridget Ann Ashley, Rowlands Castle, England
Julie Elkins, Portsmouth, England
Diane Jones, Wrexham, Wales, England
Joanne E. L. Mitchell, Southsea, England
Paul Thompson, Doncaster, England
 Portsmouth College of Art,
 Design and Further Education,
 Portsmouth, England
 ITC American Typewriter &
 ITC Century, 11 3/8 x 16 1/2"



Third Prize
Cecile Moos, Annecy, France
Bruno Watel, Paris, France
 École Supérieure d'Arts Graphiques
 Paris, France
 ITC Modern No. 216 & ITC Avant Garde Gothic, Video



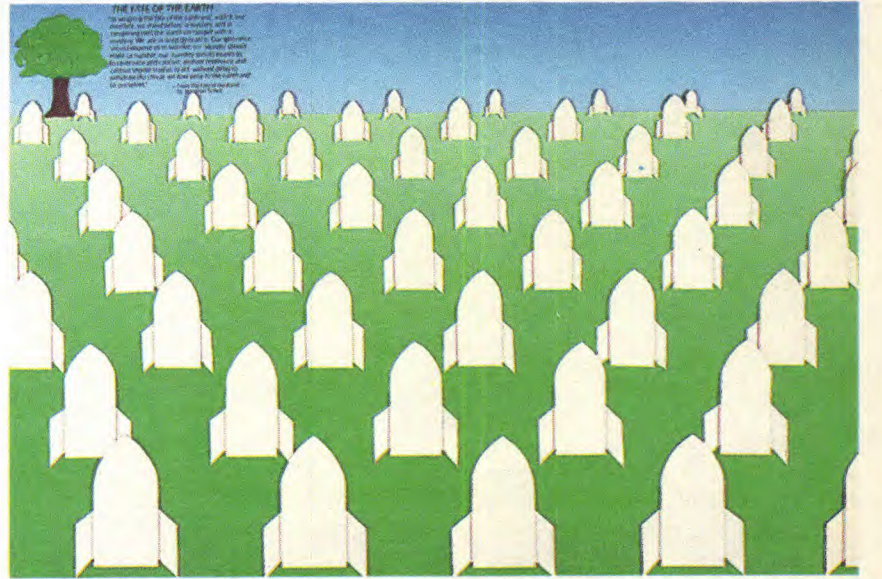
Francine Blum, Virginia, USA
Virginia Commonwealth University
Virginia, USA
ITC Souvenir, 12 x 17"



Susan Raymond, New Jersey, USA
Pratt Institute
New York, USA
ITC Franklin Gothic, 7 3/4 x 5 1/8"



Erica Honda, California, USA
San Jose State University
California, USA
ITC Garamond, 19" diameter



Donna DePaolis, New York, USA
Pratt Institute
New York, USA
ITC Symbol, 12 x 17"



Janet Butterworth, Pennsylvania, USA
New England School of Art and Design
Massachusetts, USA
ITC Souvenir, 9 1/2" diameter

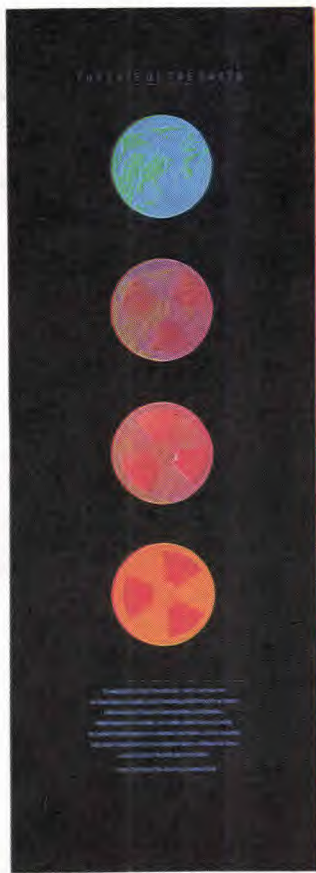


Arlene Quintans, New York, USA
Syracuse University
New York, USA
ITC/LSC Caslon No. 223 &
ITC Avant Garde Gothic, 15 7/8 x 18 3/4"

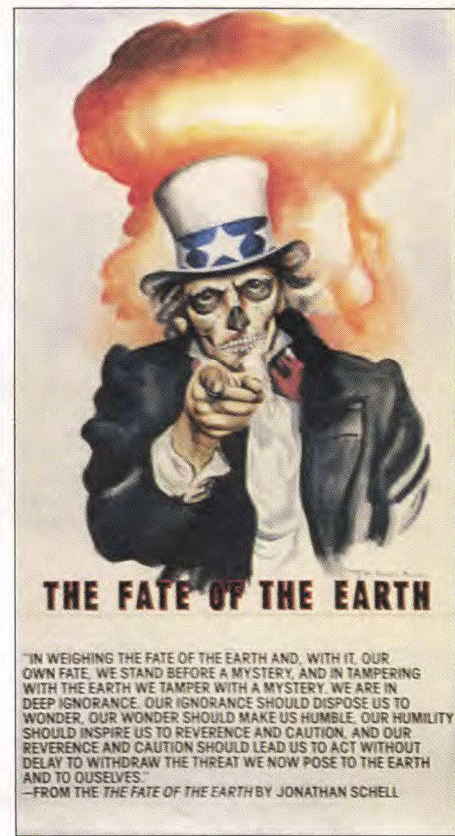
The Fate Of The Earth



Andre de Castro, California, USA
 Otis Institute of Parsons School of Design
 California, USA
 ITC Garamond, 18 x 27½"



Scott Van Kampen, Utah, USA
 Brigham Young University
 Utah, USA
 ITC Avant Garde Gothic, 9 x 23"



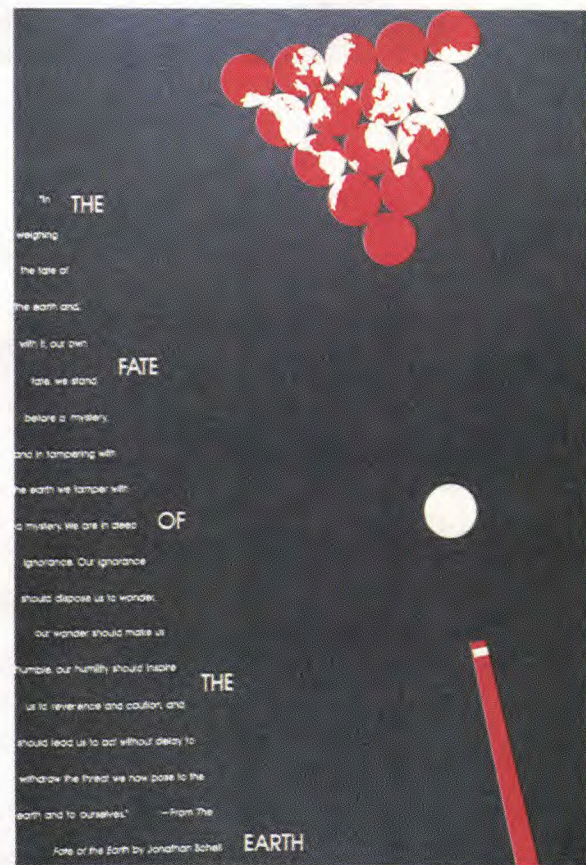
Douglas Edward Murphy, New Jersey, USA
 Montclair State College
 New Jersey, USA
 ITC Avant Garde Gothic, 22 x 41½"



Liat Perry, New York, USA
 Pratt Institute
 New York, USA
 ITC Novarese, 11 x 14"



David Chiow, Missouri, USA
 Washington University
 Missouri, USA
 ITC Franklin Gothic, 8½ x 11"



Kier Lienhart, Illinois, USA
 Otis Institute of Parsons School of Design
 California, USA
 ITC Avant Garde Gothic, 17¾ x 28¼"



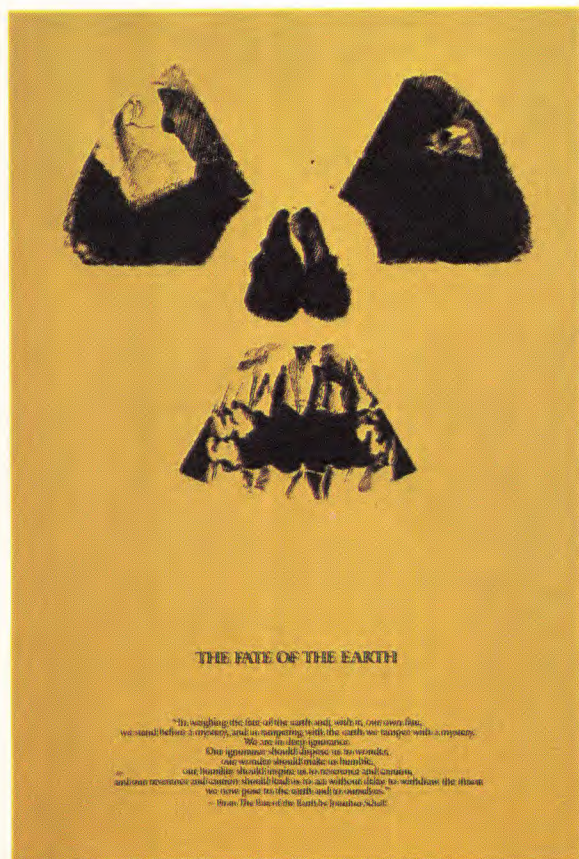
Antoinette Phillips, New York, USA
Pratt Institute
New York, USA
ITC Avant Garde Gothic, 12 3/4 x 17 3/4"



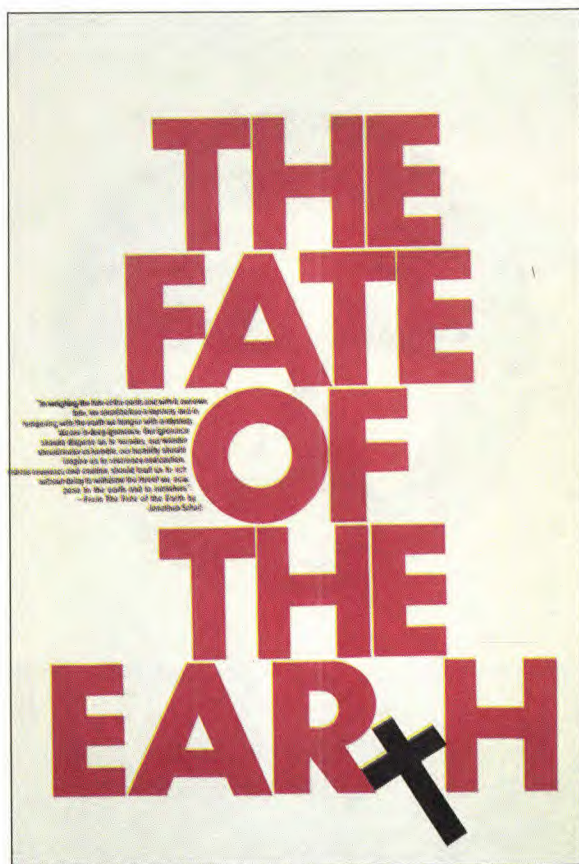
Peter Kraus, Darmstadt, West Germany
Fachhochschule Darmstadt
Darmstadt, West Germany
ITC Avant Garde Gothic, 28 3/4 x 20"



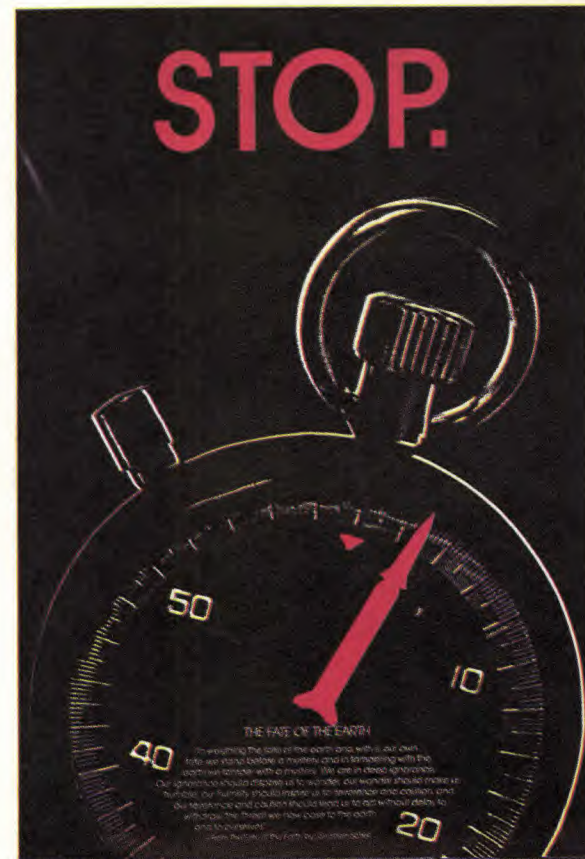
Jane E. Murphy, Maryland, USA
Maryland Institute, College of Art
Maryland, USA
ITC Franklin Gothic, 18 x 21 1/2"



Anne De Gloria, Geneva, Switzerland
École des Arts Décoratifs
Geneva, Switzerland
ITC Galliard, 15 3/4 x 21 1/8"



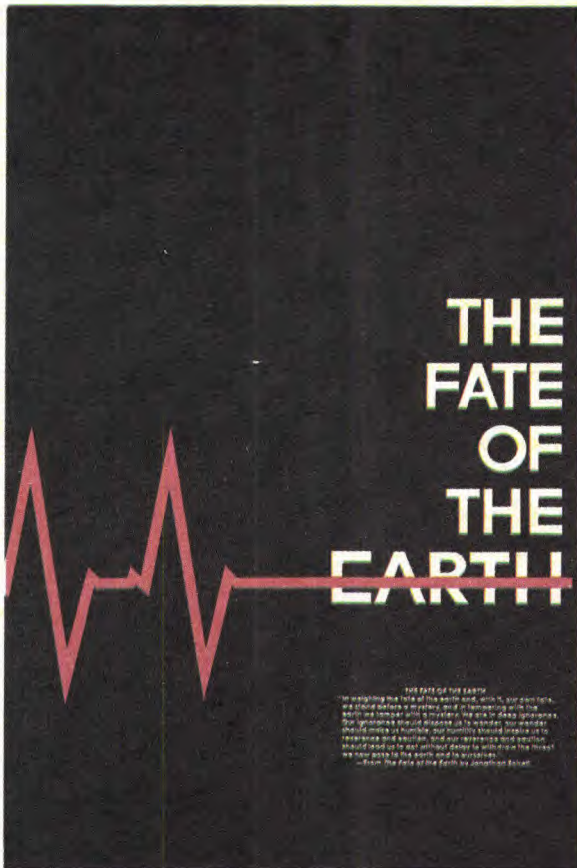
Olivier Pierre Louis Courtemanche,
Coulommiers, France
École Supérieure d'Arts Graphiques
Paris, France
ITC Avant Garde Gothic, 17 1/4 x 11 1/8"



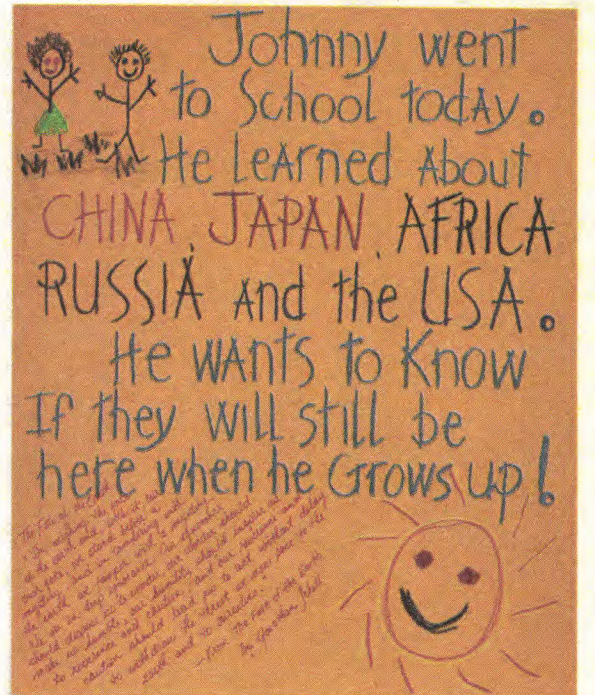
Erin M. Marona, New York, USA
Pratt Institute
New York, USA
ITC Avant Garde Gothic, 16 3/8 x 11"



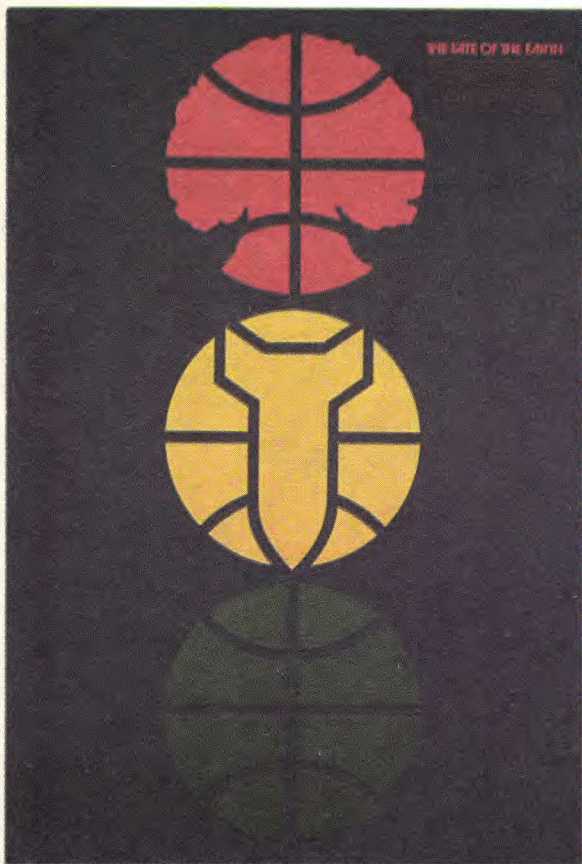
John C. Youngberg, Utah, USA
Brigham Young University
Utah, USA
ITC Lubalin Graph & ITC Avant Garde Gothic,
30⁵/₈ x 19⁷/₈"



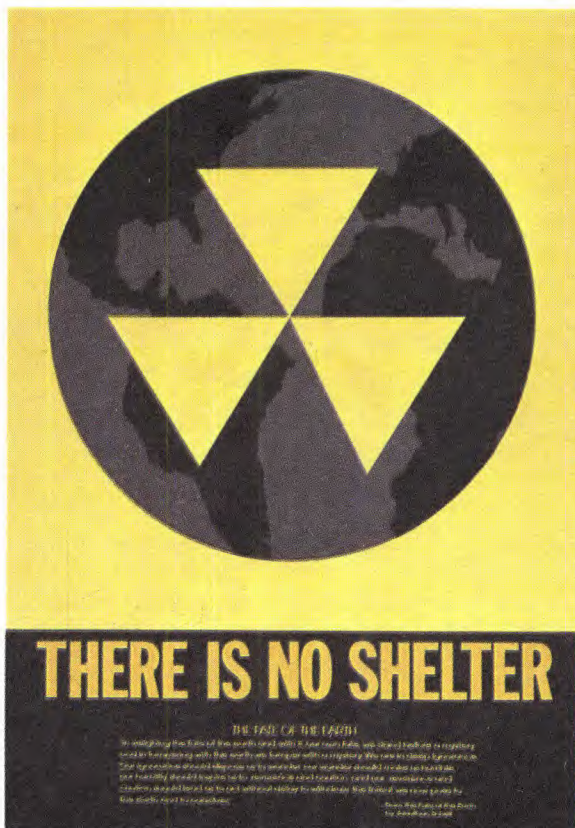
Louise Stever, Randwick, Australia
Randwick College of Technical &
Further Education
Randwick, Australia
ITC Avant Garde Gothic, 30 x 19⁷/₈"



Patrick Dick, Ohio, USA
University of Akron
Ohio, USA
Handwritten, 14 x 17"



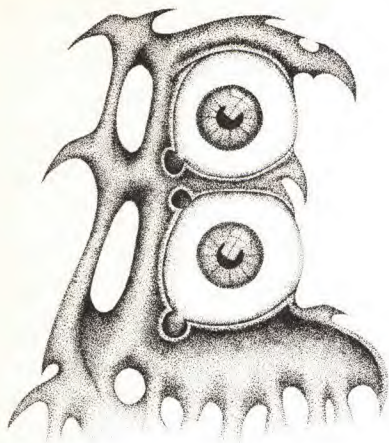
Roman Werner, Gottwaldov, Czechoslovakia
Vysoka Skola Umeleckoprumyslova
Prague, Czechoslovakia
ITC Avant Garde Gothic, 38³/₄ x 27"



Susan E. Conley, New York, USA
Pratt Institute
New York, USA
ITC Franklin Gothic and
ITC Avant Garde Gothic, 11 x 16"



Hugo Espinosa, California, USA
Otis Institute of Parsons School of Design
California, USA
ITC Garamond & ITC Caslon No. 224,
14 x 21³/₄"



Most young men in military service spend their free time pursuing the usual off-duty pleasures—beer, movies, girls... but Helmut Kruse of West Germany had other diversions. During his two years of service in the navy, he spent all his free hours working on this arcane alphabet. He calls it the "matschaugen" alphabet which, if our German is anywhere close to target, translates to "soft-eyes" alphabet. If it looks strange to you, imagine what his fellow servicemen thought. According to Helmut, whenever they saw him poring over his artwork, they stared and pointed and assured him there was something quite wrong with him. Right or wrong, he is obviously skillful, as anyone with normal eyes can see. Now, having completed his military obligations, he is enrolled in a program in graphic design at a school in Münster, West Germany, where his imagination will no doubt be better appreciated than in the navy.

The alphabet with 29 "eyes"



The ITC Typeface Collection

NEW FROM ITC

ITC Esprit™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Élan™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Mixage™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Leawood™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Symbol™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Veljovic™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

The typefaces shown on these pages represent the complete collection of ITC Typefaces as of February 15, 1986.

DISPLAY FACES

ITC AKI LINES®

ITC American Typewriter Bold Outline®

ITC Bauhaus Heavy®

ITC Bauhaus Heavy Outline®

ITC Bernase Roman®

ITC Bolt Bold®

ITC/LSC Book Regular Roman®

ITC/LSC Book Regular Italic®

ITC/LSC Book Bold Roman®

ITC/LSC Book Bold Italic®

ITC/LSC Book X-Bold Roman®

ITC/LSC Book X-Bold Italic®

ITC Bookman Outline with Swash®

ITC Bookman Contour with Swash®

ITC BUSORAMA LIGHT®

ITC BUSORAMA MEDIUM®

ITC BUSORAMA BOLD®

ITC Caslon Headline®

ITC/LSC Caslon Light No.223®

ITC/LSC Caslon Light No.223 Italic®

ITC/LSC Caslon Regular No.223®

ITC/LSC Caslon Regular No.223 Italic®

ITC/LSC Caslon Bold No.223®

ITC/LSC Caslon Bold No.223 Italic®

ITC/LSC Caslon X-Bold No.223®

ITC/LSC Caslon X-Bold No.223 Italic®

ITC Cheltenham Outline®

ITC Cheltenham Outline Shadow®

ITC Cheltenham Contour®

ITC Clearface Outline®

ITC Clearface Contour®

ITC Clearface Outline Shadow®

ITC/LSC Condensed®

ITC/LSC Condensed Italic®

ITC Didi®

ITC Eras Outline®

ITC Eras Contour®

ITC Fat Face®

ITC Firenze®

ITC Franklin Gothic Outline®

ITC Franklin Gothic Outline Shadow®

ITC Franklin Gothic Contour®

ITC Gorilla®

ITC Grizzly®

ITC Grouch®

ITC Honda®

ITC Kabel Outline®

ITC Kabel Contour®

ITC Korinna Bold Outline®

ITC MACHINE®

ITC MACHINE BOLD®

ITC/LSC Manhattan™

ITC Milano Roman®

ITC NEON®

ITC PIONEER®

ITC Ronda Light®

ITC Ronda®

ITC Ronda Bold®

ITC Serif Gothic Bold Outline®

ITC/L&C Stymie Hairline®

ITC Tom's Roman®

ITC Upright Regular®

ITC Upright Neon®

ITC American Typewriter®

Light
Medium
Bold
Light Condensed
Medium Condensed
Bold Condensed

ITC Avant Garde Gothic®

Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demi Condensed
Bold Condensed

ITC Barcelona®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Bauhaus®

Light
Medium
Demi
Bold

ITC Benguiat®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bookman®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Caslon No. 224®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Century®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Cheltenham®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Clearface®

Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic

ITC Cushing®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Eras®

Light
Book
Medium
Demi
Bold
Ultra

ITC Fenice®

Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Franklin Gothic®

Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

Friz Quadrata

Friz Quadrata
Friz Quadrata Bold

ITC Galliard®

Roman
Roman Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Garamond®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Isbell®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia

Book
Medium
Bold

ITC Kabel®

Book
Medium
Demi
Bold
Ultra

ITC Korinna®

Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

ITC Lubalin Graph®

Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique

ITC Modern No. 216™

Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC New Baskerville™

Roman
Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Newtext®

Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Quorum®

Light
Book
Medium
Bold
Black

ITC Serif Gothic®

Light
Regular
Bold
Extra Bold
Heavy
Black

ITC Souvenir®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Tiffany

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Usherwood™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Weidemann™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Zapf Book®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®

Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

THIS YEAR'S TOP 40.

MICHAEL BODMER—
Marketwinning-Ayer
Puma—Ploeger Lettering

JOOP BOEZEMAN—
McCann-Erickson
Aegon—Ploeger Lettering

JOOP BOEZEMAN—McCann-Erickson
Aegon—Ploeger Lettering

PAUL BOLEY—Leo Burnett USA
Detwars White Label—RyderTypes

SIMON BOWDEN—
Scali, McCabe, Sloves, Inc.
Volvo—Royal Composing Room

EARL CAVANAH—
Scali, McCabe, Sloves, Inc.
Volvo—Royal Composing Room

ROBERTA COOPER—
Kenyon & Eckhardt
Boston Pops—Berkeley Typographers

JOHN D'ASTO—Zechman & Associates
Illinois Office of Tourism—RyderTypes

JOHN D'ASTO—Zechman & Associates
Illinois Office of Tourism—RyderTypes

PAUL DEBES—
Perri Debes Looney & Crane
Shimando—Rochester/Mono Headliners

SCOTT EGGERS—
Richards, Brock, Miller & Mitchell
Dallas Zoo—Southwestern Typographics

DAN FAUVER—Wyse Advertising
In House Job—Bohme & Blinkmann

KATHY FLETCHER—
Foote, Cone & Belding
Sunkist—Andresen Typographics

BONNIE HAZELTON—McCann-Erickson
L'Oreal—Ad Agencies/Headliners

IVAN HORVATH—N. W. Ayer
Yamaha—Andresen Typographics

IVAN HORVATH—N. W. Ayer
Yamaha—Andresen Typographics

JOE LA ROSA—Waring & LaRosa
Cutex—Royal Composing Room

JEAN MARCELLINO—
Lord, Geller, Federico, Einstein
IBM—Royal Composing Room

BOB MEAGHER—Cramer/Krasselt
Citicorp—RyderTypes

BOB MEAGHER—Cramer/Krasselt
Citicorp—RyderTypes

BOB MEAGHER—Cramer/Krasselt
Citicorp—RyderTypes

RAPHAEL MORALES—
Waring & La Rosa

Fisher-Price—Royal Composing Room

CHRISTINE NEAL—Young & Rubicam
Rust-Oleum—RyderTypes

CHRISTINE NEAL—Young & Rubicam
Rust-Oleum—RyderTypes

CRAIG OTTO—Ketchum, Inc.
Heinz—Headliners of Pittsburgh

SEYMON OSTILLY—
Lord, Geller, Federico, Einstein
IBM—Royal Composing Room

REX PETEET—
Sibley, Peteet Design
Valley View—Southwestern
Typographics

WOODY PIRTLE—Pirtle Design
Infoworks—Southwestern Typographics

HOWARD ROGERS—
Alltypes (Needham, Harper)
Kraft Peanut Butter—
Cooper & Beatty Ltd.

MIKE SCHELL—Young & Rubicam
Lincoln-Mercury—
Ad Agencies/Headliners

BILL SCHWARTZ—Meldrum & Fewsmith
Bekins—Bohme & Blinkmann

BILL SCHWARTZ—Meldrum & Fewsmith
Bekins—Bohme & Blinkmann

BILL SCHWARTZ—Meldrum & Fewsmith
Connections—Bohme & Blinkmann

TOD SEISSER—
Levine, Huntley, Schmidt & Beaver
McCall's—Franklin/Arrow

SUE SHIRK—Stockton, West, Burkhart
The Iams Company—Typeset Inc.

TOM SMITH—Wyse Advertising
Penton Publications—Bohme &
Blinkmann

TOM SMITH—Wyse Advertising
Industry Week—Bohme & Blinkmann

JOSE TAPIA—Ogilvy & Mather
Wagner Tool Co.—RyderTypes

OLIVER VERDON—
Safronoff & Associates
Puma—Société de Créations Graphiques

LLOYD WOLFE—Lawler Ballard Adv.
Raleigh Technium—Typeset Plus Inc.

They're the forty creative people who received an
Award of Merit (or better) in ATA's 1985
typographic competition.

The competition was open to print advertising which
appeared between August, 1984 and July, 1985. But we were
really looking for something special. Namely, those print ads
in which the use of typography clearly made a difference in
the effectiveness of the selling message.

Singled out by the judges were three particularly
striking examples: Mike Schell's Lincoln-Mercury ad from



Young & Rubicam, which took Best-of-Show honors. And
Jean Marcellino's IBM entry for Lord, Geller, Federico, along
with Simon Bender's Volvo ad for Scali, McCabe, Sloves,
which were both medalists.

You can see this trio of outstanding print pieces—plus
the thirty-seven Merit-winners—later this year when the Top
40 advertisements go on tour through North America, Europe
and Australia. So watch for further details in these pages or at
your ATA typographer. It may be your only opportunity to
appreciate first-hand ATA's Greatest Hits of 1985.

Atlanta, Georgia Action Graphics, Inc. Bloomfield, Connecticut New England Typographic Service, Inc. Boston, Massachusetts Berkeley Typographers, Inc.; Composing Room of New England; Typographic House, Inc. Cedar Rapids, Iowa Type 2, Inc. Chicago, Illinois J.M. Bundscho, Inc.; RyderTypes, Inc. Cincinnati, Ohio Typo-Set, Inc. Cleveland, Ohio Bohme & Blinkmann, Inc. Columbia, South Carolina DG&F Typography Dallas, Texas Jaggars-Chiles-Stovall, Inc. Southwestern Typographics, Inc.; Typography Plus, Inc. Detroit, Michigan The Thos. P. Henry Company; Willens + Michigan Corp. Fort Worth, Texas Fort Worth Linotyping Co. Grand Rapids, Michigan Acraforms, Inc.; The Type Source Houston, Texas Typografiks, Inc. Indianapolis, Indiana Typoservice Corporation Kansas City, Missouri Uppercase, Inc. Los Angeles, California Andresen Typographics; Typographic Service Co., Inc. Memphis, Tennessee Graphic Arts, Inc. Miami, Florida Wrightson Typographics, Inc. Minneapolis, Minnesota Headliners of the Twin Cities/Graph-Tronics Inc.; Type House + Duragraph, Inc. Mission, Kansas. The Pica Place Newark, New Jersey Arrow Typographers, Inc. New Orleans, Louisiana Film-A-Graphics

ATA

New York, New York Advertising Agencies/Headliners; Royal Composing Room, Inc. Philadelphia, Pennsylvania Armstrong, Inc. Phoenix, Arizona Morneau Typographers, Inc. Pittsburgh, Pennsylvania Davis & Warde, Inc.; Headliners of Pittsburgh, Inc. Portland, Oregon Paul O. Giesey/Adcrafters, Inc. Rochester, New York Rochester Mono/Headliners San Francisco, California Mercury Typography, Inc. Seattle, Washington Thomas & Kennedy; Typographers, Inc.; The Type Gallery, Inc. St. Joseph, Michigan Type House, Inc. St. Louis, Missouri Master Typographers, Inc. Montreal, Canada McLean Brothers, Ltd. Toronto, Canada Cooper & Beatty, Ltd. Winnipeg, Canada B/W Type Service, Ltd. Amsterdam, Netherlands Ploeger Lettering BV Brisbane, Australia Savage & Co. Paris, France Societe De Créations Graphiques Gothenburg, Sweden Fototext/Typografen AB Solna, Sweden Progress Graphic Group AB Zurich, Switzerland Typopress AG Frankfurt, West Germany Typo-Gartner GmbH Stuttgart, West Germany Layout-Setzerei Stulle GmbH

Advertising Typographers Association

R.D. 3, Box 643, Stockton, New Jersey 08559. Walter A. Dew, Jr., Executive Secretary

To readers of U&Ic who employ design talent:

We Invite Your Opinion

This survey is aimed at the art departments of America and the thousands of *U&Ic* readers who are responsible for hiring and supervising entry-level art and design talent. It is our second survey and part of an ongoing effort by The Design Schools to better prepare students to meet the needs of the professional world.

Your participation allows you to play a role in planning the future of design education. So please complete the questions and mail this page back to us right away. The results of the knowledge and skills questionnaire will be published at a future date, and we will send you a complimentary copy.

Knowledge and Skills:

Rate the relative importance of the following skills and qualities in an entry-level job candidate. Enter a number next to each item, using the scale given.

- Essential (5)
- Very Important (4)
- Important (3)
- Desirable (2)
- Unnecessary (1)

Board Skills

- Sketching/drawing _____
- Illustration _____
- Roughs _____
- Layout comping _____
- Paste-up/mechanicals _____
- Type specing _____
- Airbrush _____
- Marker rendering _____
- Line art/spot drawings _____

Other _____

Technical Skills

- Stat machine _____
- Typesetter _____
- Photography _____
- Darkroom _____
- Multimedia _____
- Video _____

Other _____

Conceptual Ability

- Design sense _____
- Pictorial sense _____
- Color sense _____
- Typographic sense _____
- Conceptual thinking _____
- Business sense _____
- Originality _____
- Copywriting _____

Other _____

Specialized Training

- Print advertising _____
- Brochures _____
- Corporate identity _____
- Magazines/publications _____
- Computer graphics _____
- TV storyboards _____
- Video production _____
- Displays/exhibits _____
- Packaging _____
- Book design _____
- Product illustration _____
- Cartooning _____

Other _____

Personal Qualities

- Neat and accurate _____
- Resourceful _____
- Accepts responsibility _____
- Works well under pressure _____
- Meets deadlines _____
- Punctual _____
- Accepts supervision _____
- Articulate _____

Other _____

General Knowledge

- Art history _____
- Writing skills _____
- Graphic design history _____
- Knowledge of typefaces _____
- Printing/production _____
- Business and marketing principles _____
- Generally well informed _____

Other _____

Education

- Two-year associate degree (design skills and concepts) _____
- Liberal arts degree _____
- Skills/liberal arts combined _____

Other _____

Your Choice

List three U.S. schools that you consider most outstanding in the teaching of graphic design/ad design/visual communications:

1. _____
2. _____
3. _____

Your Views and Comments: In the space below, please write your thoughts and observations about design education in America.

Name _____ Position _____
 Company _____ Nature of your work: _____
 Number of employees _____ Ad agency _____ Printer _____
 Number in design department _____ Design studio _____ Publication _____
 Address _____ Corporate art dept. _____
 City _____ State _____ Zip _____ Other _____

Please complete questionnaire and mail to:
 Edward A. Hamilton, Design Director
 The Design Schools, 101 Park Avenue, New York, NY 10178

The Design Schools

- Art Institute of Atlanta
- Art Institute of Dallas
- Art Institute of Fort Lauderdale
- Art Institute of Houston
- Art Institute of Philadelphia
- Art Institute of Pittsburgh
- Art Institute of Seattle
- Colorado Institute of Art

The Design Schools are two-year, year-round art institutes that prepare students for the professional world of art, design and photography. At The Design Schools, educational programs are planned with the employer in mind. The schools, listed above, are together the largest single source of employable art talent in the United States, with a combined daytime enrollment of over 9,000 students.



CASLON FUTURA A
AMERICAN TYPEWRIT
ENGRAVERS TEXT BROD
ANDOVER WEISS ROMAN BA
NOTES WALBAUM TECHNO EXT
SERIF GOTHIC LIGHT CHELTERMAN
MACHINE BOLD ENGRAVERS ROMAN CO
QUORUM BOLD KORINNA KURSIV EXTRA BOL
MIXAGE CAMELOT HIGHLAND ITALIC GARAMOND
MICROSTYLE AURORA BOLD GARAMOND
ITALIA MEDIUM BROADWAY HANOVER DEMI BOLD ITALIC
BROADWAY EXTRA LIGHT WESTINGHOUSE GOTHIC SCHOOLBO
AVANT GARDE EUROSTILE BRUSH BERNARD TANGO CORONET SOUVENIR
SCHMABACHER HERITAGE BELL GOthic BOLD BANK SCRIPT TIFFANY HEAV
EXCELSIOR BOLD CASLON OPENFACE SERIF GOTHIC X BOLD BRUSH BLACK ITALIC
FRANKLIN GOTHIC OUTLINE SHADOW AURORA BOLD CONDENSED
MEGARON BOLD NEWS GOTHIC CONDENSED ULTRA BODONI UNIVERS BOLD CONDENSED ITALIC
GALLIARD BOLD ITALIC ALIBI ZAPF CHANCERY DEMI
CLARENDON BOLD SERIFSE WIDE COLONIAL HORCE
ZAPF INTERNATIONAL LIGHT BANK GOTHIC DEMI BOLD BOOKMAN BOLD ITALIC MURRAY HILL
BARCELONA MEDIUM ITALIC HELLENIC WIDE LECTURA DEMI BOLD COMPACT
STYME BOLD CONDENSED RHEA JANSON LIBRA BOLD WAVE STENCIL OLIVE COMPACT
TIMES MODERN EMPRIA CHARLEMAGNE EXCELSIOR GOTHIC LIGHT CLOE DE VINNE
HIGHLAND BELL GOTHIC BOLD VAN DUJ BOLD EMPRIA BOLD PHAROAH WINTERGREEN LIBERTY
CROWN BOLD CONDENSED FREDRIKA FRIZ QUADRATA BOLD EMPRIA BOLD PHAROAH WINTERGREEN LIBERTY
SPEEDBALL MEDIUM CONDENSED HONDA HAVERHILL DEMI BOLD EMPRIA BOLD PHAROAH WINTERGREEN LIBERTY
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Company _____

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K GOTHIC MEDIUM GILL KAYO BERKELEY OLDSTYLE BLACK NOVARESE BOOK LIBERTY
ITALIC MEDIUM GILL KAYO BERKELEY OLDSTYLE BLACK HELANNA SCRIPT
ATE VARIETIES BERKELEY OLDSTYLE BLACK HELANNA SCRIPT
TURY OLDSTYLE BASKERVILLE CLARENDON ISBELL BOLD ITALIC
CONDENSED PERPETUA ITALIC NEWS GOTHIC
WERS EXTRA BOLD ERAS MEDIUM BERNER FENCE
LD GOUDY OLDSTYLE
QUAT SERIF GOTHIC MEGARON
MAL SCRIPT EUROSTYLE SOUVENIR BENGUIAT SERIF GOTHIC
UTER CLOE
NO. 3 KAUFMAN
AUS LIGHT CORONET LIGHT ITALIC

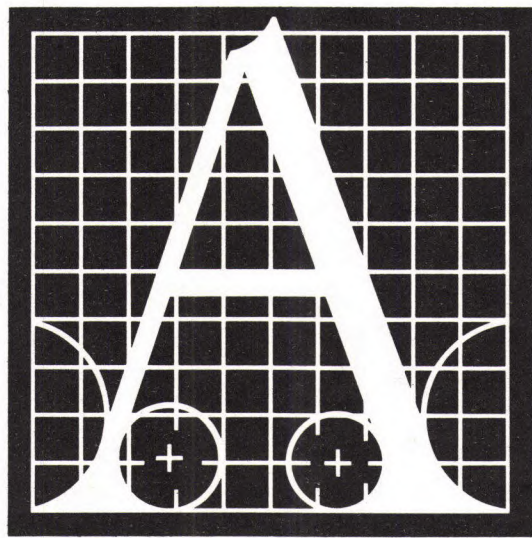


I. REMEMBER THY PURPOSE
II. READ THY COPY
III. CONSIDER THY CONTEXT
IV. GUIDE THINE EYE
V. TAILOR THY LINES
VI. EXAMINE THY WORK
VII. HONOR NOT TRADITION
VIII. PREPARE FOR CHANGE
IX. LOVE THY TYPOGRAPHER
X. LEARN THEN UNLEARN

Aachen Medium⁴ Aachen Bold⁴
 Abbey **Adroit Light**¹ **Adroit**
Light Italic¹ **Adroit Medium**¹
Adroit Medium Italic¹ **Adroit**
Bold¹ **Adroit Extra Bold**¹
Aharoni Hebrew Aharoni
Hebrew Mirrored Aharoni
Hebrew Bold Mirrored
Aharoni Hebrew Outline
Mirrored Aldostyle Aldostyle
 Bold Aldostyle Extended
 Aldostyle Bold Extended
 Aldostyle Condensed Aldostyle
 Bold Condensed **Alternate**
 Gothic 1 Alternate Gothic 2

Alternate Gothic 3 **Amazonia**
American Gothic Light
American Gothic Light Italic
American Gothic Medium
American Gothic Medium
Italic American Gothic Bold
 ITC American Typewriter Light³
 ITC American Typewriter
 Medium³ ITC American
 Typewriter Bold³ ITC American
 Typewriter Light Condensed³
 ITC American Typewriter
 Medium Condensed³ ITC
 American Typewriter Bold
 Condensed³

ITC American Typewriter
 Greek Medium³ ITC American
 Typewriter Greek Bold³ ITC
 American Typewriter Greek
 Medium Condensed³ ITC
 American Typewriter Greek
 Bold Condensed³ **Antique No**
1 Antique No 1 Italic Arabic
Simplified Light Arabic
Simplified Bold Arabic
Traditional Light Arabic
Traditional Bold Artcraft
 Artcraft Bold Ascot Ascot Italic
 Ascot Book Ascot Book Italic
 Ascot Bold Ascot Bold Italic
 Ascot Extra Bold **Aster Aster**
Italic Aster Bold Aster Bold
Italic Aster Greek Aster
Greek Italic Aster Greek
Bold Athena Athena Italic
 Athena Medium Athena
 Medium Italic Athena Bold
 Athena Bold Italic Athena Black
 Athena Black Italic Athena
 Greek Athena Greek Italic
 Athena Greek Bold **ITC Avant**
Garde Gothic Extra Light³ **ITC**
Avant Garde Gothic Extra
Light Oblique³ **ITC Avant**
Garde Gothic Book³ **ITC Avant**
Garde Gothic Book Oblique³
ITC Avant Garde Gothic
Medium³ **ITC Avant Garde**
Gothic Medium Oblique³ **ITC**
Avant Garde Gothic Demi
Bold³ **ITC Avant Garde Gothic**
Demi Bold Oblique³ **ITC Avant**
Garde Gothic Bold³ **ITC Avant**
Garde Gothic Bold Oblique³
ITC Avant Garde Gothic Book
Condensed³ **ITC Avant Garde**
Gothic Medium Condensed³
ITC Avant Garde Gothic Demi
Bold Condensed³ **ITC Avant**
Garde Gothic Bold
Condensed³

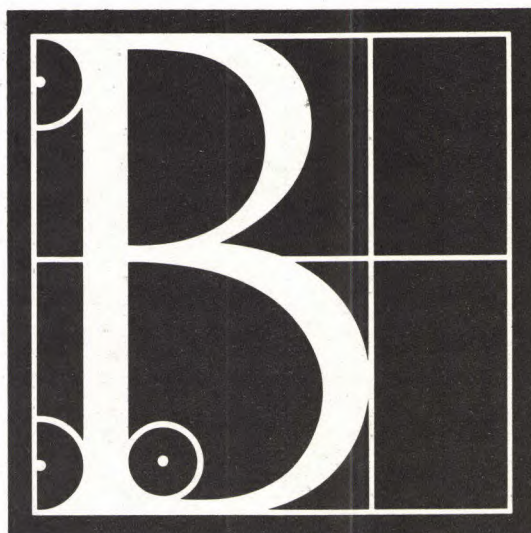


Initial letter from Autologic's Champ Fleury
 Constructed Initials.



Ballardvale 2 Ballardvale 2 Italic Ballardvale 2 Bold Ballardvale 2 Bold Italic Ballardvale 2 Condensed Ballardvale 2 Bold Condensed Balloon Extra Bold Bank Gothic Medium ITC Barcelona Book³ ITC Barcelona Book Italic³ ITC Barcelona Medium³ ITC Barcelona Medium Italic³ ITC Barcelona Bold³ ITC Barcelona Bold Italic³ ITC Barcelona Heavy³ ITC Barcelona Heavy Italic³ **HAAS Basilia² HAAS Basilia Italic² HAAS Basilia Medium² HAAS Basilia Medium Italic²** Baskerville 2 Baskerville 2 Italic Baskerville 2 Bold Baskerville 2 Bold Italic Baskerville 800² Baskerville 800 Italic² Baskerville 800 Medium² Baskerville 800 Medium Italic² Baskerville 800 Bold² Baskerville 800 Bold Italic² ITC New Baskerville Book³ ITC New Baskerville Book Italic³ ITC New Baskerville Semi Bold³ ITC New Baskerville Semi Bold Italic³ ITC New Baskerville Bold³ ITC New Baskerville Bold Italic³ ITC New Baskerville Black³ ITC New Baskerville Black Italic³ **Bauen Schrift Bauen Schrift Medium Bauen Schrift Bold Bauen Schrift Black** ITC Bauhaus Light³ ITC Bauhaus Medium³ ITC Bauhaus Demi Bold³ ITC Bauhaus Bold³ Belwe Light⁴ Belwe Light Italic⁴ Belwe Medium⁴ Belwe Bold⁴ Belwe Condensed⁴ **Bembo 2 Bembo 2 Italic Bembo 2 Bold Bembo 2 Bold Italic Bembo 2 Black** ITC Benguiat Book³ ITC Benguiat Book Italic³ ITC Benguiat Medium³ ITC Benguiat Medium Italic³ ITC Benguiat Bold³ ITC Benguiat Bold Italic³ ITC Benguiat Book Condensed³ ITC Benguiat Book Condensed Italic³ ITC Benguiat Medium Condensed³ ITC Benguiat Medium Condensed Italic³ ITC Benguiat Bold Condensed³ ITC Benguiat Bold Condensed Italic³

ITC Benguiat Gothic Book³ ITC Benguiat Gothic Book Italic³ ITC Benguiat Gothic Medium³ ITC Benguiat Gothic Medium Italic³ ITC Benguiat Gothic Bold³ ITC Benguiat Gothic Bold Italic³ ITC Benguiat Gothic Heavy³ ITC Benguiat Gothic Heavy Italic³ ITC Berkeley Old Style Book³ ITC Berkeley Old Style Book Italic³ ITC Berkeley Old Style Medium³ ITC Berkeley Old Style Medium Italic³ ITC Berkeley Old Style Bold³ ITC Berkeley Old Style Bold Italic³



Initial letter from Autologic's Melencolia Constructed Initials.

AUTOLOGIC

ITC Berkeley Old Style Black³ ITC Berkeley Old Style Black Italic³ **Bernhard Tango Beton Bold Beton Extra Bold Beton Bold Condensed** Binny Old Style Binny Old Style Italic Bison **Bodoni 2 Bodoni 2 Italic Bodoni 2 Book Bodoni 2 Book Italic Bodoni 2 Bold Bodoni 2 Bold Italic Bodoni 2 Bold Condensed Bodoni 2 Campanile Bodoni B Bodoni B Italic Bodoni B Bold**

Bodoni B Bold Italic Bodoni B Black Bodoni B Black Italic Poster Bodoni Poster Bodoni Italic ITC Bolt Bold³ **Bookman Antique Bookman Antique Italic Bookman Antique Bold Bookman Antique Bold Italic ITC Bookman Light³ ITC Bookman Light Italic³ ITC Bookman Medium³ ITC Bookman Medium Italic³ ITC Bookman Demi Bold³ ITC Bookman Demi Bold Italic³ ITC Bookman Bold³ ITC Bookman Bold Italic³** Boston Script Britannic Britannic Bold **Broadway Broadway Engraved Brush Script** Bulmer Bulmer Italic ITC Busorama Bold³

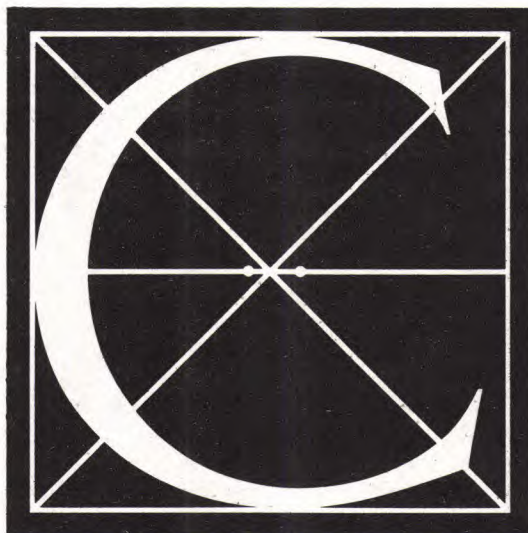
Candide Candide Italic
Candide Medium Candide
Bold Caslon 2 Caslon 2 Italic
Caslon 2 Bold Caslon 2 Bold
Italic Caslon 2 Black ITC
 Caslon No 224 Book³ ITC
 Caslon No 224 Book Italic³ ITC
 Caslon No 224 Medium³ ITC
 Caslon No 224 Medium Italic³
 ITC Caslon No 224 Bold³ ITC
 Caslon No 224 Bold Italic³
 ITC Caslon No 224 Black³
 ITC Caslon No 224 Black Italic³
 Caslon 3 Caslon 3 Italic **Caslon**
540 Caslon 540 Italic Caslon
Antique Caslon Antique
Italic Caslon Openface
 Catalina Catalina Italic
Celestina Celestina Italic
Celestina Bold Century II
Bold Century II Bold Italic
Century II Bold Condensed
 Century Expanded Century
 Expanded Italic Century
 Expanded Bold Century
 Expanded Bold Italic

Initial letter from Autologic's Geometrica
 Constructed Initials.

 **AUTOLOGIC**

Century Nova Century Nova
 Italic Century Nova Bold
Century Schoolbook Century
Schoolbook Italic Century
Schoolbook Bold Century
Schoolbook Bold Italic ITC
Century Light³ ITC Century
Light Italic³ ITC Century
Book³ ITC Century Book
Italic³ ITC Century Bold³ ITC
Century Bold Italic³ ITC
Century Ultra³ ITC Century
Ultra Italic³ ITC Century
Light Condensed³ ITC
Century Light Condensed
Italic³ ITC Century Book
Condensed³ ITC Century
Book Condensed Italic³ ITC
Century Bold Condensed³
ITC Century Bold
Condensed Italic³ ITC
Century Ultra Condensed³
ITC Century Ultra
Condensed Italic³ Chaim
 Hebrew Chaim Hebrew
 Mirrored Chaim Hebrew
 Condensed

Chaim Hebrew Condensed
 Mirrored Champ Fleury Titling
 Champ Fleury Initials **Chapel**
Script Chelsea Light Chelsea
Medium Chelsea Black
 Cheltenham Cheltenham Italic
 Cheltenham Medium
 Cheltenham Medium Italic
 Cheltenham Bold Cheltenham
 Bold Italic Cheltenham Bold
 Condensed Cheltenham Bold
 Condensed Italic Cheltenham
 Nova Cheltenham Nova Bold
Cheltenham Old Style
Cheltenham Old Style Italic



ITC Cheltenham Light³ ITC
Cheltenham Light Italic³
ITC Cheltenham Book³ ITC
Cheltenham Book Italic³ ITC
Cheltenham Bold³ ITC
Cheltenham Bold Italic³
ITC Cheltenham Ultra³ ITC
Cheltenham Ultra Italic³
ITC Cheltenham Light
Condensed³ ITC Cheltenham
Light Condensed Italic³ ITC
Cheltenham Book
Condensed³ ITC Cheltenham
Book Condensed Italic³ ITC
Cheltenham Bold
Condensed³ ITC Cheltenham
Bold Condensed Italic³ ITC
Cheltenham Ultra
Condensed³ ITC Cheltenham
Ultra Condensed Italic³
 Chelvet Greek Light Chelvet
 Greek Chelvet Greek Italic
 Chelvet Greek Bold Chelvet
 Greek Condensed Chelvet
 Greek Medium Demi
 Condensed Clarendon 2

Clarendon 2 Oblique
 Clarendon 2 Demi Bold
 Clarendon 2 Bold Clarendon 2
 Black **Clarendon 3 Light**
Clarendon 3 Clarendon 3
Medium Clarendon 3 Bold
Clarendon 3 Black Clarendon
3 Condensed Clarendon 3
Bold Condensed Clarinda
Typewriter Clarizo Clarizo
 Italic Clarizo Bold ITC
 Clearface³ ITC Clearface Italic³
 ITC Clearface Bold³ ITC
 Clearface Bold Italic³ ITC
 Clearface Heavy³ ITC Clearface
 Heavy Italic³ ITC Clearface
 Black³ ITC Clearface Black
 Italic³ **Clearface Gothic**
Clearface Gothic Italic
Clearface Gothic Demi Bold
Clearface Gothic Bold
Clearface Gothic Extra Bold
Cloister 2 Medium Cloister
2 Bold Cloister 2 Bold Italic
 Cochine Cochine Italic Cochine
 Bold Cochine Bold Italic
 Cochine Black Cochine Black
 Italic Commercial Script
Computer Modern TEX Fonts
Congress Congress Italic
Congress Medium Congress
Bold Congress Heavy
 Continental Script Cooper 2
 Black Cooper 2 Black Italic
Copperplate Gothic
Copperplate Gothic Bold
Copperplate Gothic Extended
Copperplate Gothic Bold
Extended Copperplate Gothic
Condensed Copperplate
Gothic Bold Condensed
Corvina Corvina Italic
Corvina Medium Corvina
Bold Cosimo Script Courier
 Typewriter **Craw Modern Craw**
Modern Bold Criterion Light¹
Criterion Light Italic¹
Criterion Book¹ Criterion
Book Italic¹ Criterion
Medium¹ Criterion Bold¹
Criterion Extra Bold¹ ITC
 Cushing Book³ ITC Cushing
 Book Italic³ ITC Cushing
 Medium³ ITC Cushing Medium
 Italic³ ITC Cushing Bold³ ITC
 Cushing Bold Italic³ ITC Cushing
 Heavy³ ITC Cushing Heavy
 Italic³

The ABC's of Autologic's typographic library represent only a fraction of the more than 1,500 digital fonts available for use with our advanced imagesetting equipment.

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This advertisement was composed on the APS Microcomposer and imaged on the APS Micro-5 using Haas Unica² Light, Regular, Bold, & Black and Signa Roman.

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Mergenthaler

Every face reflects the character

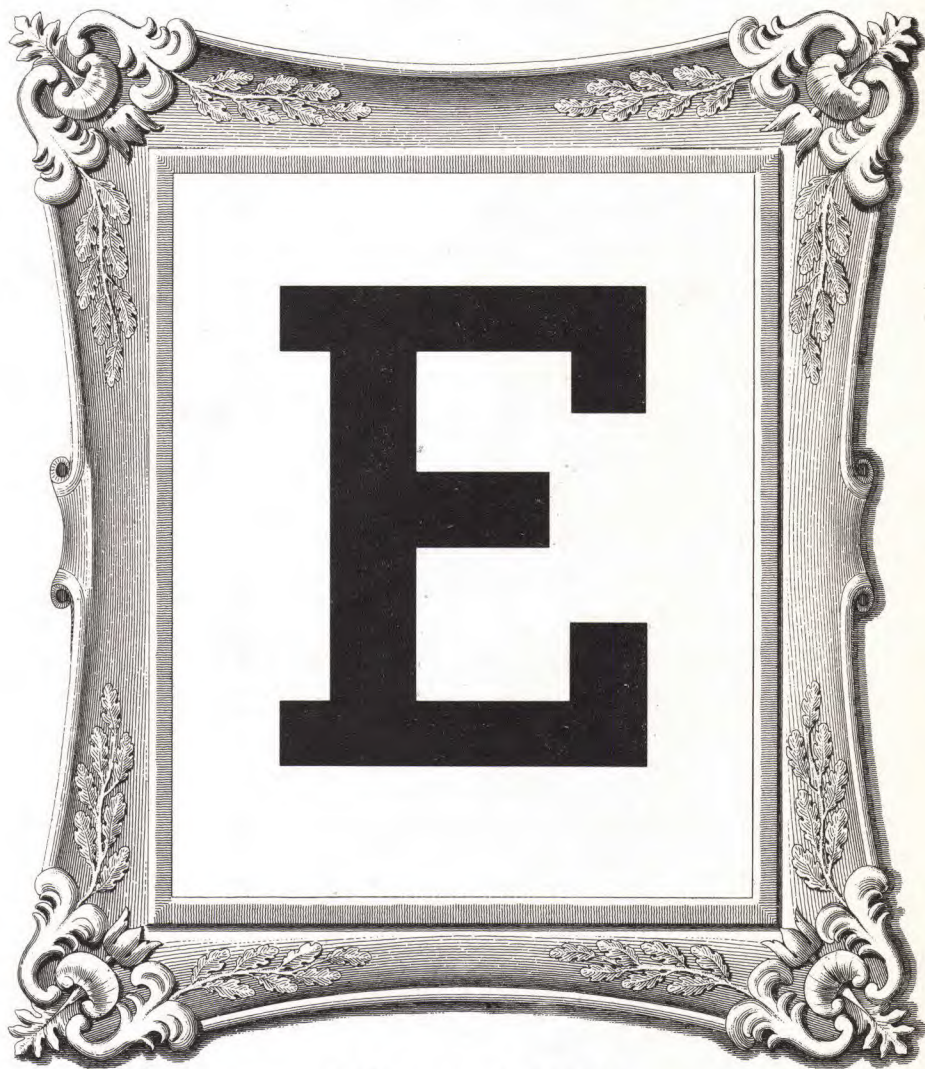


Snell Roundhand®

*designed by Matthew Carter
for Mergenthaler®.*

In 1694, an English writing master and author of "The Pen-man's Treasury Open'd" named Charles Snell conducted a virulent campaign against the over-elaboration of writing. The flourishes in fashion at the time threatened the essence of communication. Snell advocated standard rules for forming letters, rules which later facilitated the typesetting of script. In honor of Snell's principles, Linotype released Snell Roundhand in 1965.

Now Linotype Laser Fonts® give you the simplicity that needs no elaboration in Snell Roundhand.



Memphis®

designed by Rudolf Wolf
for Mergenthaler

The earliest modern revival of the Egyptian style typefaces, Memphis was designed by Rudolf Wolf for Mergenthaler between 1929 and 1933. The lower case features an adoption of the slab serif. There are optional a's, f's and t's, allowing a choice of slabs and serifs. Memphis is available in four weights, roman and italic and condensed versions.

With Linotype Laser Fonts, Wolf's Egyptian classic is preserved in all its splendor as Mergenthaler Memphis.

Mergenthaler, Linotype, Snell Roundhand, Memphis, Stempel Schneidler,



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of the world's finest type library.



Stempel Schneidler®

based on the works of Ernst Schneidler
for Mergenthaler.

Born in 1882, Ernst Schneidler ranked among the most notable book designers, calligraphers and type designers of the first half of this century. He designed some twenty typefaces, including Schneidler-Mediaeval, a face felt to reflect the pure tradition of the humanist style. Based on careful study of this face and his Amalthea Italic, D. Stempel AG created a whole family for the Mergenthaler library. The Stempel Schneidler family lends itself to almost all typographic uses.

And in Linotype Laser Font, the Stempel Schneidler family preserves the ideas and qualities which made the original typefaces dear to typographers.



Spartan®

designed by C.H. Griffith
for Mergenthaler.

The most widely used lineale in the United States, Spartan was designed in 1936 by designer C.H. Griffith. The face is a composite design of two other well known faces, Erbar Grotesk and Neuzeit Grotesk. Spartan is available in several weights.

And Linotype Laser Fonts give you the basic beauty of Griffith's lineale with Mergenthaler Spartan.

For more information on Linotype Laser Fonts, or the Linotype Mergenthaler Digital Typeface Directory, write to Linotype Company; 425 Oser Avenue, Hauppauge, NY 11788. Or call toll free (800) 645-5764. (In New York (800) 832-5288.)

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Linotype Company



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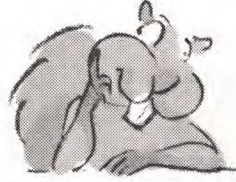
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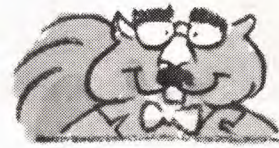
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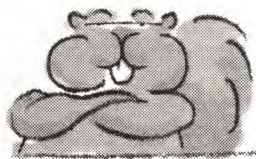
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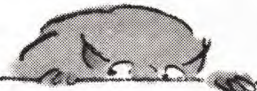
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Los Angeles, California
213-749-8066



Spectrum Composition
New York, New York
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Stamford Typesetting
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Typographical Service
Fort Lauderdale, Florida
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Typographic Service
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Typography Plus
Dallas, Texas
214-630-2800



Typotronics
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314-647-8880



Typesettin' Inc.
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Typographers

For more information and a complete listing of all the characters in TIA contact Typographers International Association, 2262 Hall Place NW, Washington, DC 20007

We



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415-284-2910

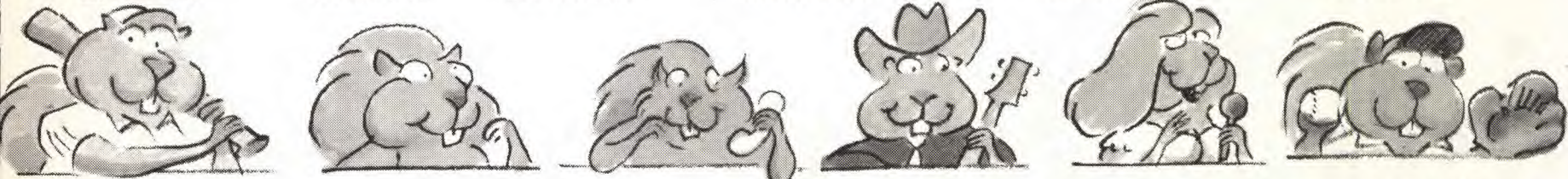
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Dallas, Texas
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Communication Arts, Inc.
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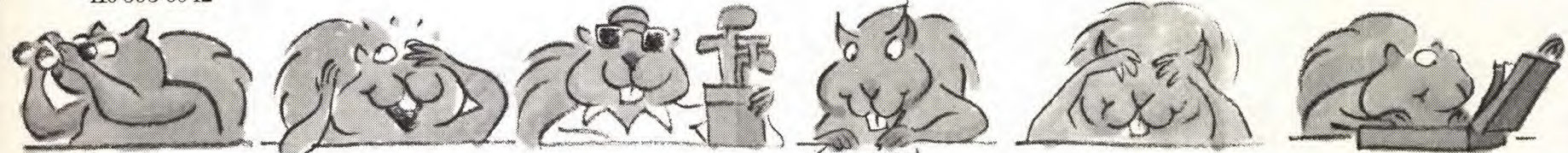
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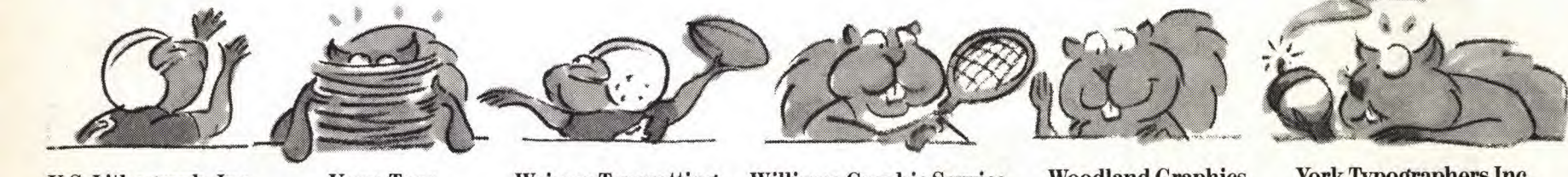
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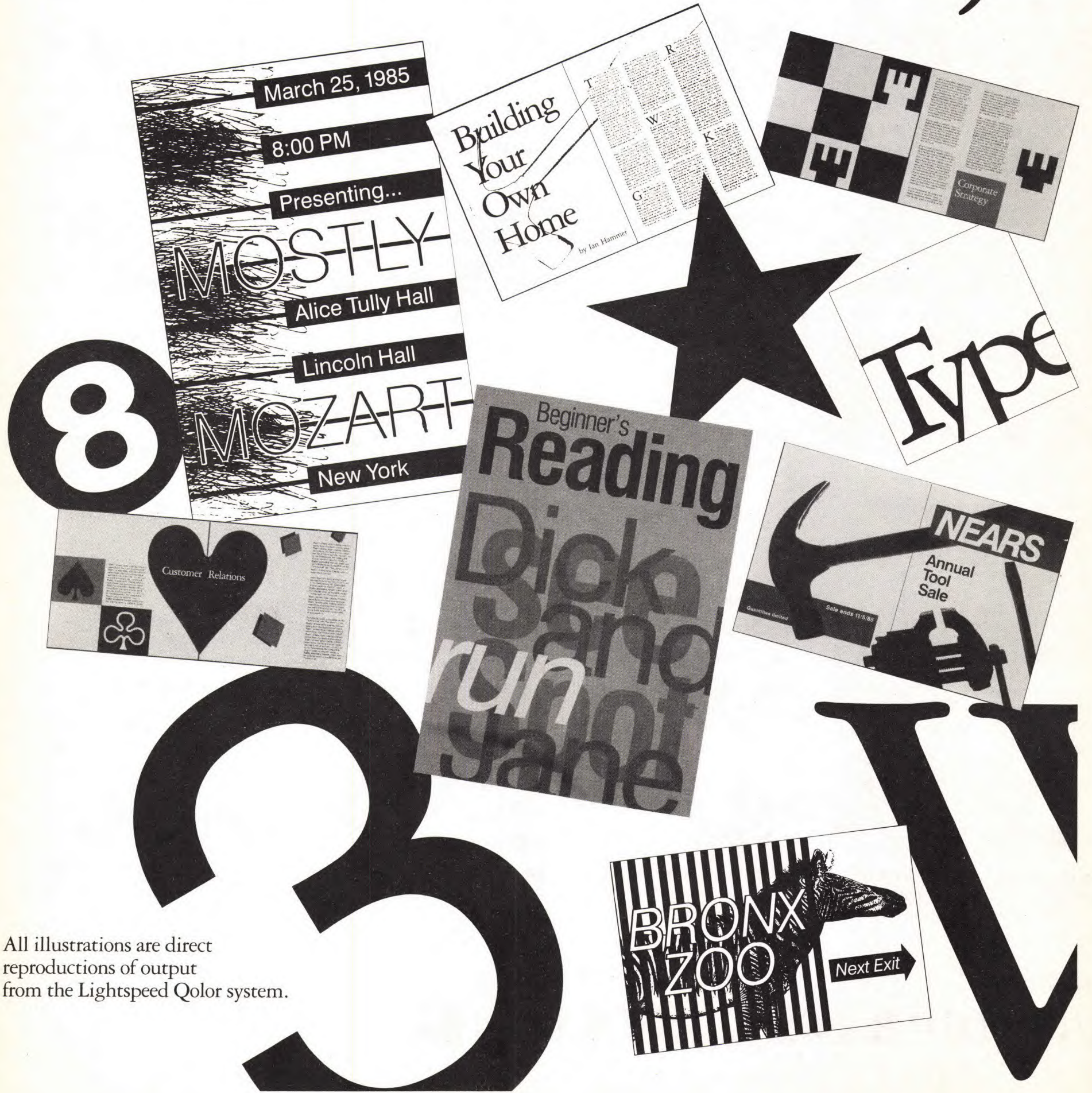
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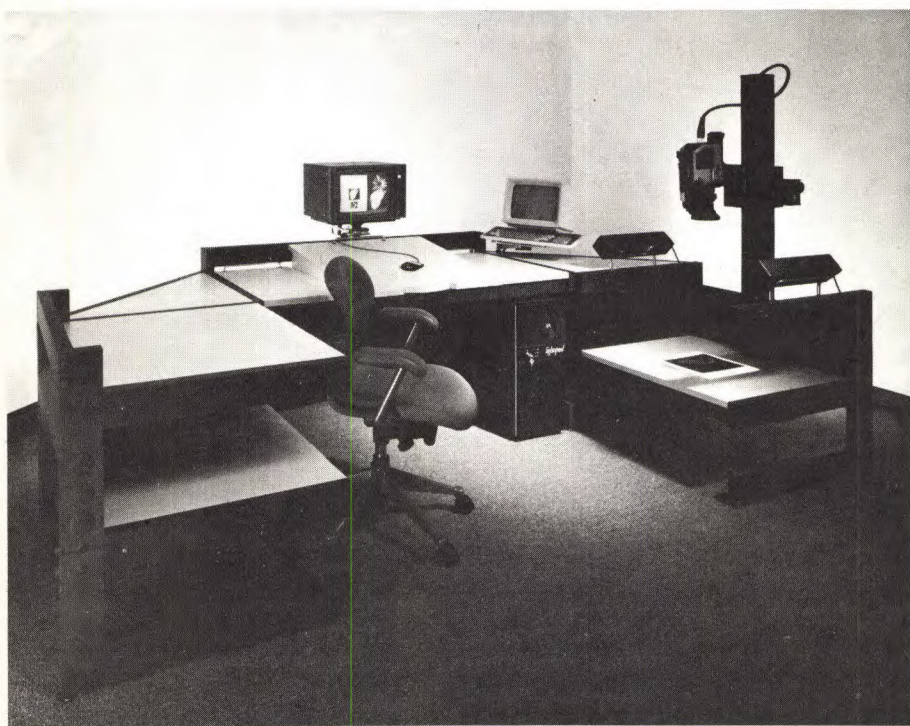
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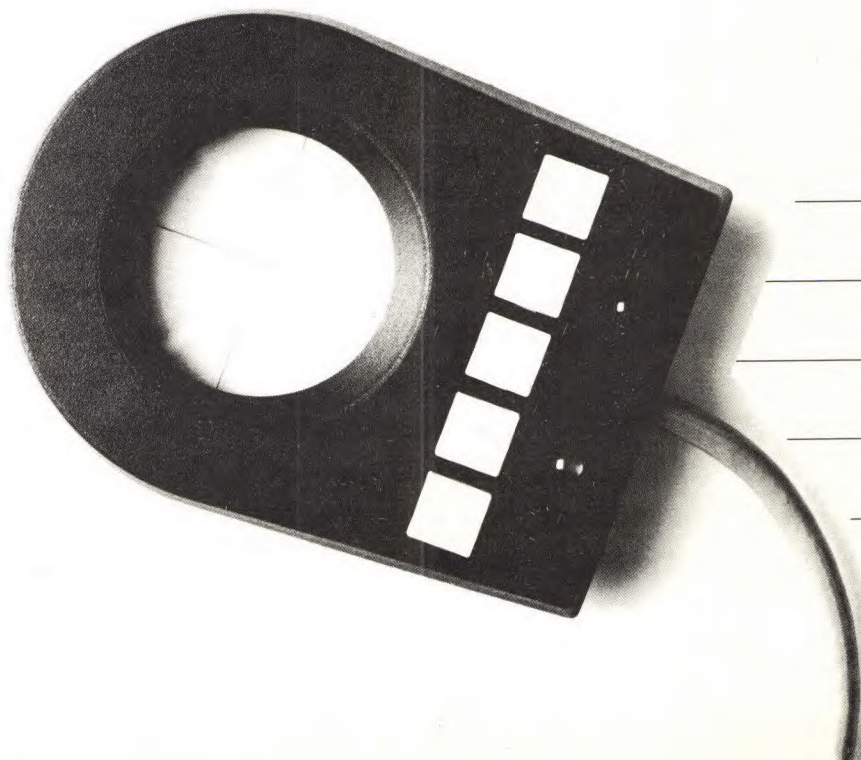
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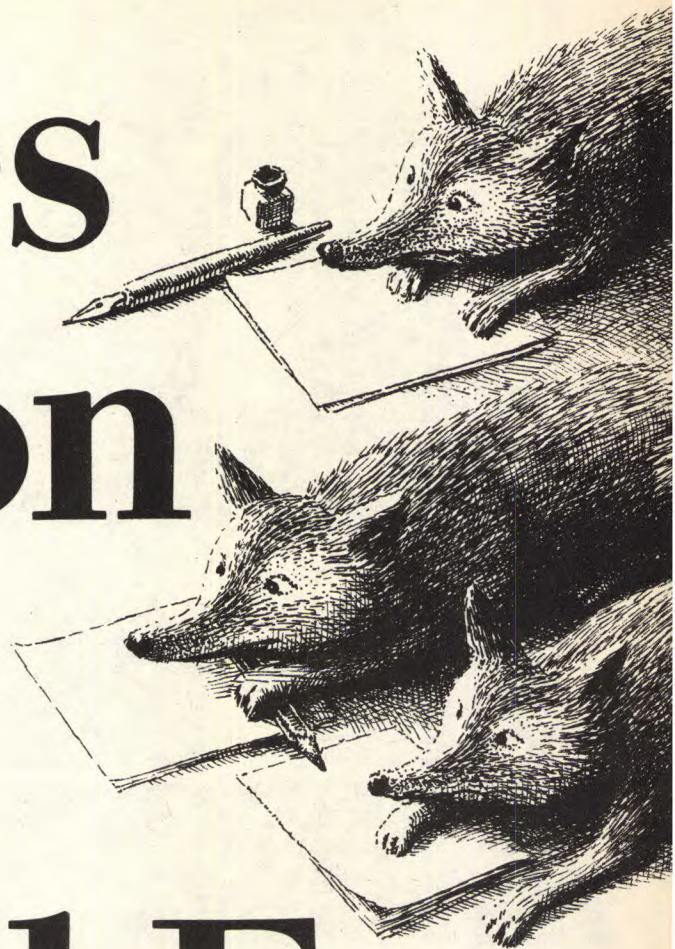
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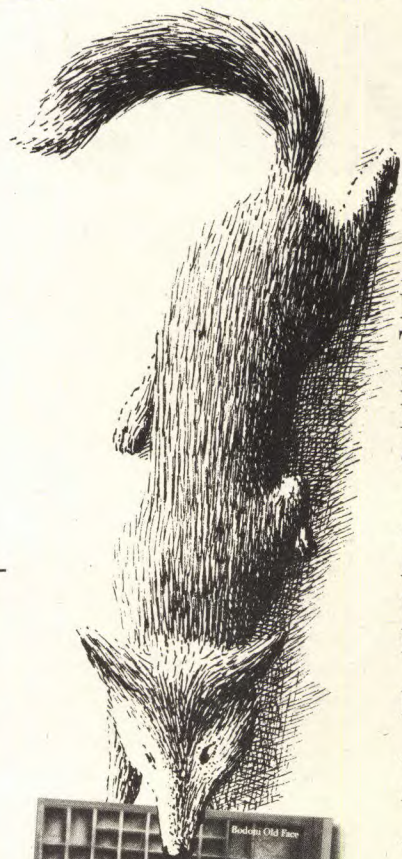


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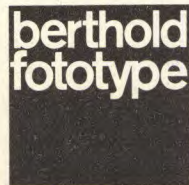


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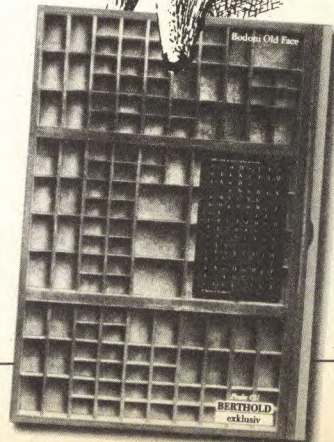
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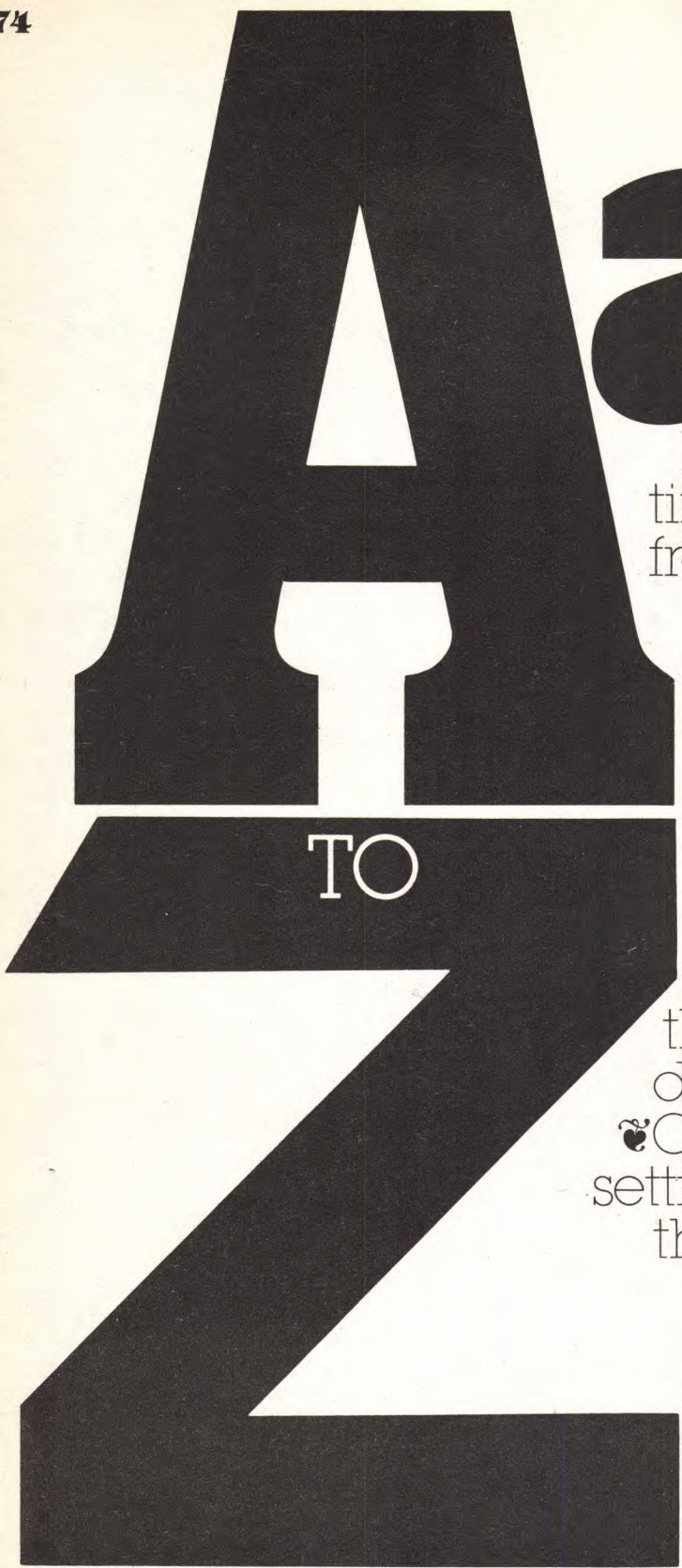
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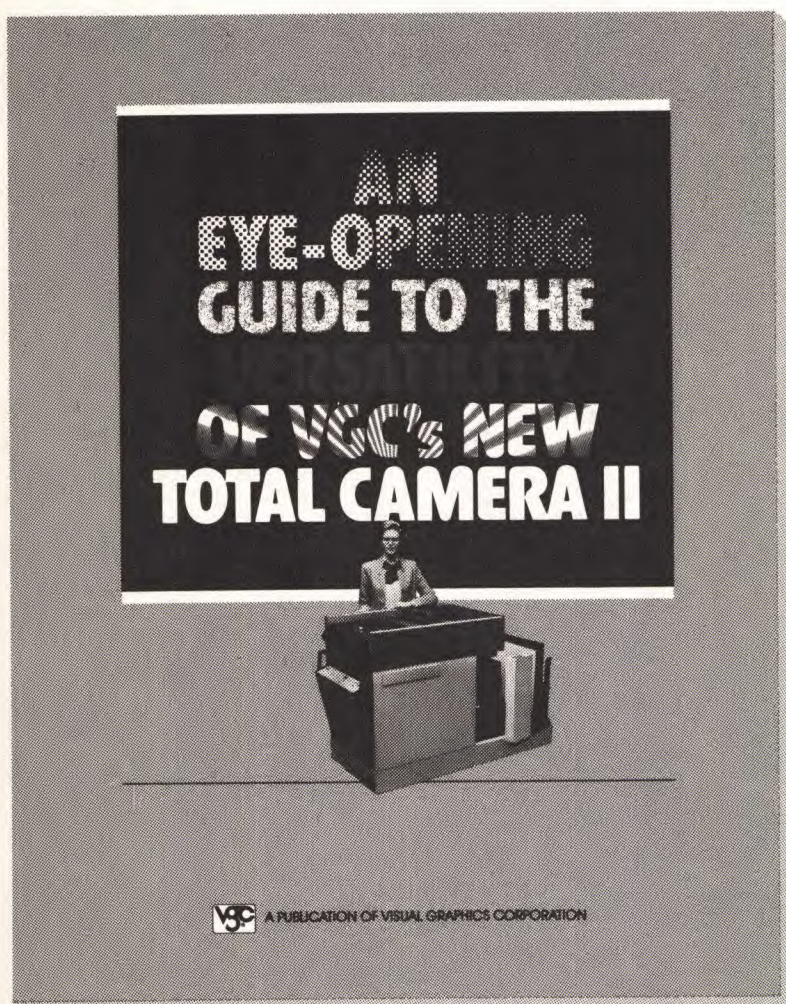
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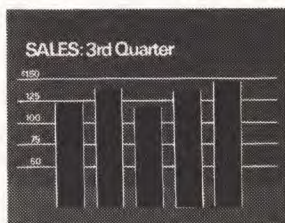
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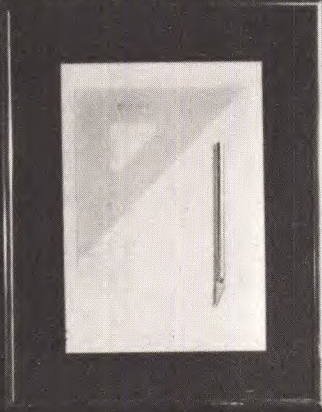
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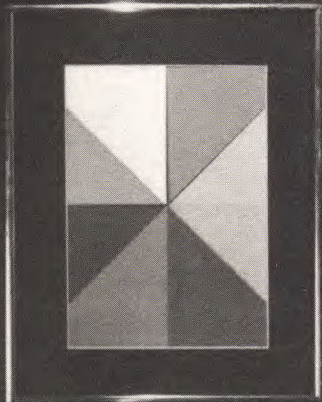
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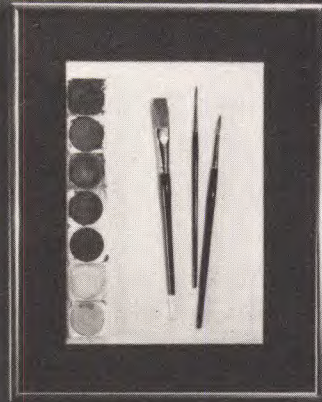
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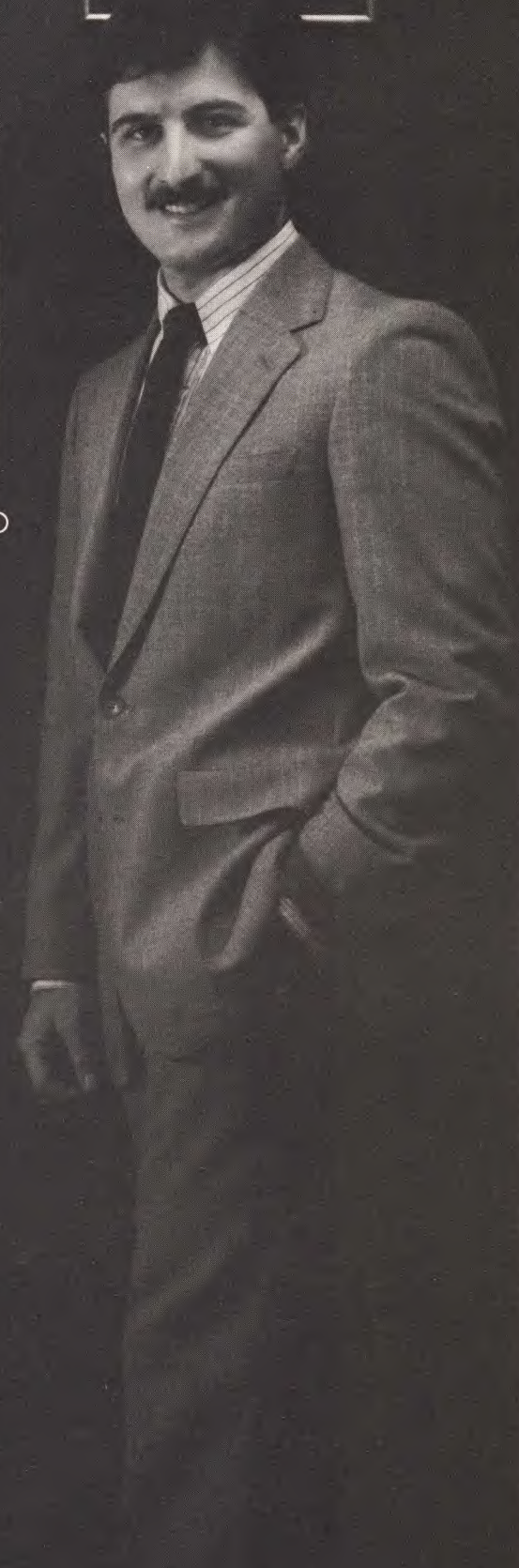
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Marc Ericksen

E X T R A

Baskerville Captured in Xerox *Electronic Printer



Last Friday, world famous John Baskerville was found rummaging through 256K memory boards harassing integrated circuits. This was in spite of rumors that he had been forced into retirement because of an allergic reaction to design marker fumes.

Xerox *EP users became suspicious the week before, when footprints and neatly scrawled incoherent messages had been found scattered throughout sensitive documents. Accusations were flying as the scandalous activity persisted.



Local authorities were notified. They surrounded the printer on Friday night, demanding the suspect to surrender peacefully. According to an eyewitness, "When he (Baskerville) refused, they used tear gas to flush him out."

While in a hypnotic state, Baskerville admitted to being haunted by ghosts of Morris Benton, Giambattista Bodoni, and Elvis Presley. Continuing research into the miraculous story has led scientists to believe that his tale may have an affect on the yet unborn type designers of the future.

Evidence of Baskerville's bizarre lifestyle was confiscated at the scene. A stylish living room set, matching Ferrari roadsters, several sequin suits, and eight Merg font families were removed from the printer. The suspect was charged with possession of goods and residing in a printer not zoned for housing.

Public interest in the case has forced that the printer be re-zoned immediately and that Baskerville be released from custody. He and the eight Merg font families have returned to the printer, where they plan on remaining.



~ Staff Reporter

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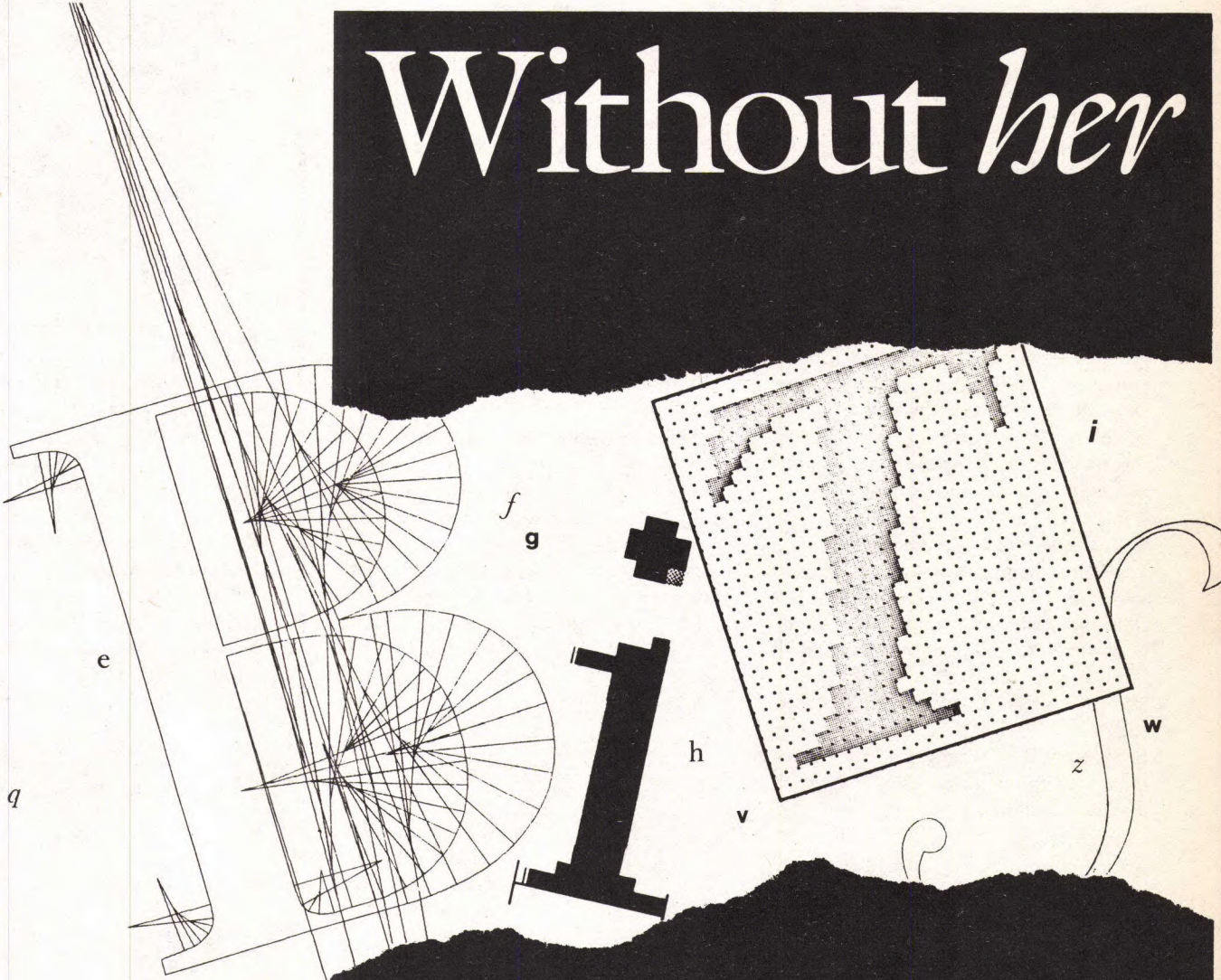
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The Xerox Mergenthaler font samples shown here were originally printed on a Xerox 9700 EPS.

Character forms are stored within Xerox electronic printers at 300 spots per inch and imaged electronically, upon demand. Each page of output is a xerographic original. For more information about Xerox electronic printer fonts, please write or call.



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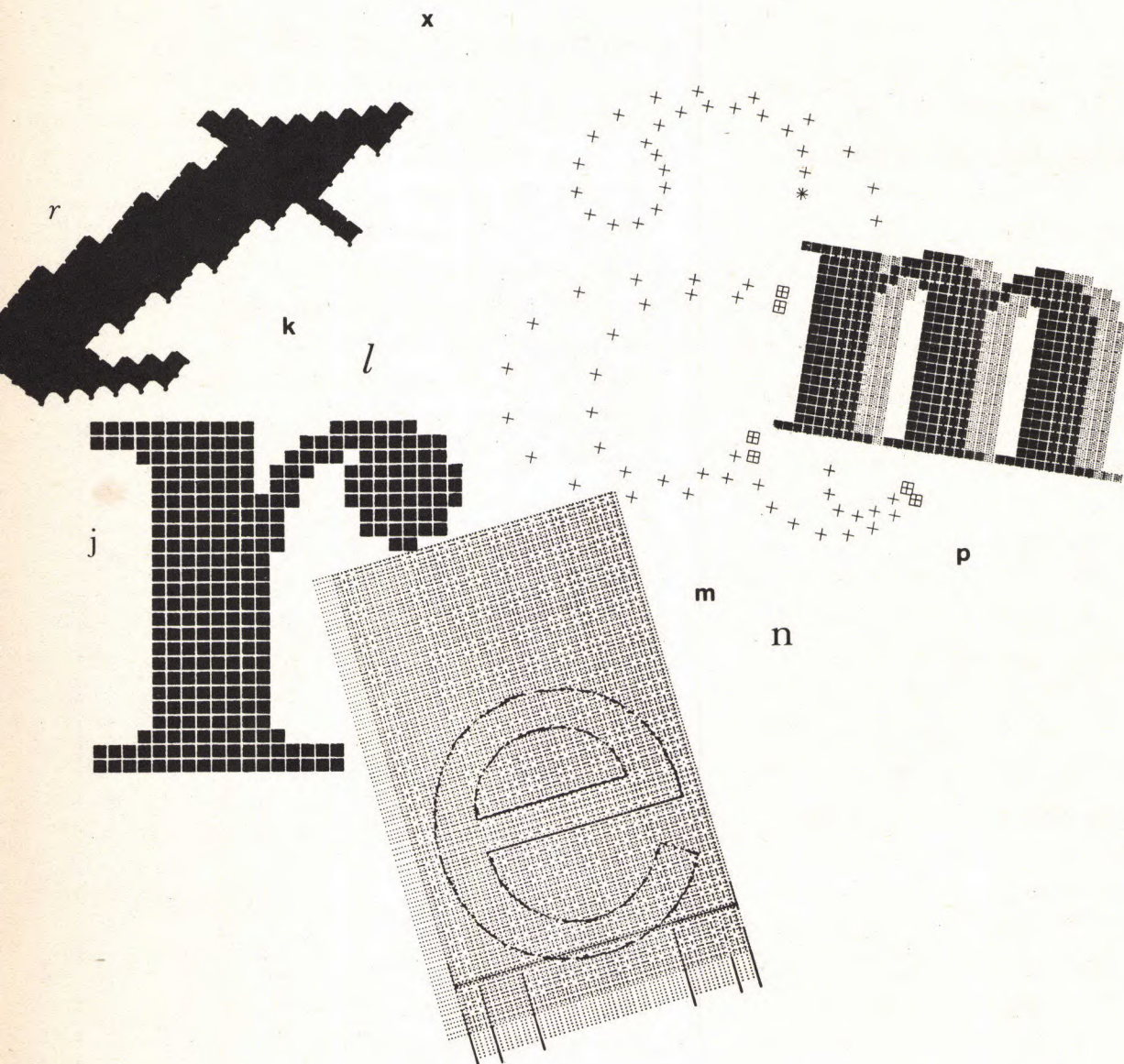
On South Walnut Street, just around the corner from Independence Hall in Philadelphia, the lights dimmed on the evening of February 13, 1946 heralding another declaration of independence... this from the analog world of computing. ENIAC, the brilliant child of brilliant parents, began to take the first baby steps toward computing as we know it today.

Weighing 30 tons, Mauchley and Eckert's baby sported 18,000 vacuum tubes, 70,000 resistors, 10,000 capacitors, 1,500 relays, 6,000 manual switches and the usual number of fingers and toes. Something of a watt hog, she was powered by the equivalent of a small power house! That's why those city lights recorded the birth of ENIAC, an aquarian at that.

And now the old girl is enjoying her fortieth, or her vanity obtaining, her second thirty-ninth birthday. Pres Eckert will tell us about the good old days. Kay Mauchley will talk about the women who "programmed" and "debugged" ENIAC in the Moore School Nursery. And there **will** be baby pictures! Where? At the beautiful new Computer Museum in Boston on the night it all began forty years ago.

Celebrate with us. Call Big Birthday Party Reservations at The Computer Museum (617) 426-2800 to get your invitation.

ENIAC's declaration of independence made everything technically analog become digital. And with type, that's quite a trick. That's where the art meets the science head on. And it works so well at Bitstream that we make digital typefaces for most computers whose hearts now beat digital. As we usher in '86, in these 86 companies you'll find Bitstream® typefaces matched precisely to the digital technology:



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Probably one that didn't use gas at all. Because you'd spend more in a year on operating costs than you spent to buy the car. Doesn't sound like a good investment, does it?

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Genesis has changed the rules of the road. The cost of owning a typesetter is more than just the purchase price; it's a combination of equipment cost, operating costs, productivity, compatibility, and future growth.

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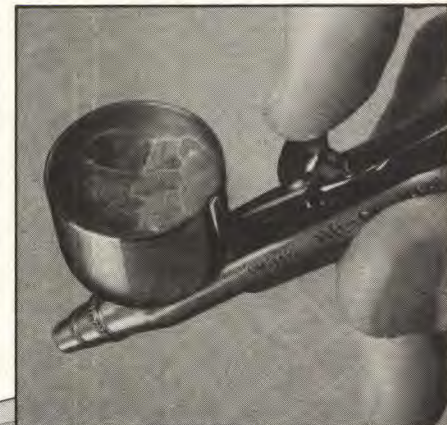
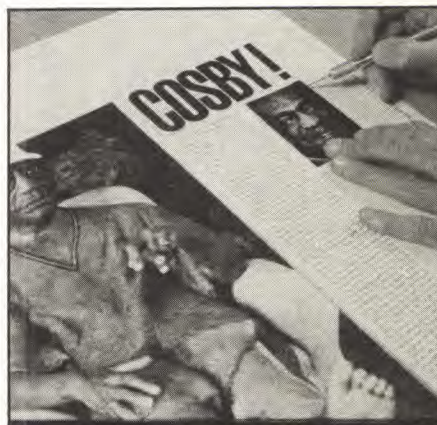


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"To succeed today a graphic designer or art director must understand the melding of all phases of communications. He is a part of a total communications effort that starts, we hope, with a progressive client, an effective corporate image, and a knowledgeable product designer and ends in a consumer reaching into his pocket for money to buy that product. In between are the advertising copywriter, the art director, a packaging expert, point-of-sale and promotional people, and a dozen others. The problem has been that each person involved in the total communications effort thinks that his own thing is the key to marketing and selling that product. The "experts" within the communications pool just don't understand each other, and this causes a breakdown of communications between individuals who should not only have a thorough knowledge of each other's function but a respect for each other's contribution. Our success is due to the fact that we have made it our business to become knowledgeable in every area of communications. We know how important a good package design can be to the creators of effective advertising. If a stimulating ad gets a customer into a supermarket, a poorly designed package can quickly kill the sale no matter what the ad accomplished. And, conversely, a great package can make advertising look good. The day of specialists working in their vacuums is over. We predict that in ten years total communications teams within advertising agencies or retained by advertising agencies will take over all the functions — point of sale, display packaging, product design, corporate design, architectural graphics, etc. — that were once farmed out to specialists and use their highly sophisticated methods to produce a much more effective marketing job for their customers. I have been doing a good deal of thinking about youth lately — youth in our business and youth as a consumer. I have reluctantly come to the conclusion that young designers today are so interested in getting rich quickly that they are not getting the background in all phases of communications and marketing, something that our field demands. On the other hand, youth represents a gigantic buying public. Young adults comprise 35% of our population. We have to design for people 25 years old and under to sell. These young people are sharp, better educated than any other generation in the history of man. They are changing all the rules for successful selling. Look at what's happened in the last several years to men's clothing, in the automotive industry, and in the entertainment industry because of youth. Designers, too, must understand the changes that are taking place in society today and be able to respond creatively to them. We cannot settle for one font of wisdom just as we can't settle for one font of type. We must be creatures of the changing times. Communicators today are talking to themselves, holding monologues, when they should be holding dialogues. There is little room today for a narrow perspective on graphic design. In fact, design has been swallowed up by communications, and that's the world we are all working in today." The above statement and prediction were made by Herb Lubalin ten years ago, as president of the International Academy of Communicative Arts and Sciences. On Tuesday night, January 20, 1981, while the Reagan's gussed themselves up for the Inauguration Ball, ... while the hostages sweated out their takeoff from Tehran, ... a few hundred friends and family of Herb Lubalin took themselves away from those TV spectacles to witness in person, the presentation of the AIGA (American Institute of Graphic Arts) medal. For the Reagan's, the Inauguration Ball was a definite "first". For the hostages, that day in Iran was a merciful "last." But for Lubalin, the award for excellence in graphics was number 573. Herb has become something of a Pied Piper to the young and a leader among his peers. It is especially to the young designers and students that this profile is directed, to reveal that there are really no gods... no supermen... no lucky Larrys in this business. But once in a while a little guy comes along with a few extra creases in his brain (which makes him see things in a unique way) and with a prodigious appetite for work. The consensus is that Herb is small, lean, elfin, prematurely white-haired and deceptively silent. He's a bore 5 ft. 7 inches tall (he carries his head tucked into his shoulders which robs him of an inch or two); he weighs in at less than 140 lbs. He doesn't really walk; he shuffles. He doesn't really talk; he grunts, snorts, clears his throat a lot and occasionally nods his head. He's a conscientiously casual dresser, concentrating on subtle toupes, greens, grays and earth tones, guided by either a rare color sense or his congenital color-blindness. He's a sharp shot at tennis, skillful at ping-pong, a graceful swimmer, a smooth dancer, a reluctant walker — he does none of these things "briskly." He churns out mountains of work without ever looking ruffled, frantic or hurried. In fact, the only part of his body that really moves fast is his brain. It's clear, Lubalin's talent is unique. You can't learn it in school, from lectures, from texts or even by wallowing whole issues of U&L. He has a special radar for zooming in on a problem. He trims away the fat — the extraneous — and works out solutions that are succinct, witty and elegant. Though he has handled every design problem from letterheads to a loft interior, over the years he has been inextricably seduced by typography and letter forms. This man who hardly speaks is a language lover. There's nothing new about literary people playing with words that sound like what they mean, i.e., screech, scratch, grizzly, clang, whisper... but when Herb started to make words look like what they mean, it was the beginning of a whole new adventure in graphic design. His visualization of the word Marriage, with the double R's facing each other, his Mother & Child, with the ampersand and child nestled in the O, are the epitome of his wit. His solutions are so obviously right, they stun us. Herb is exasperating to people who produce work for him but never know what he thinks of their efforts. He is crushing to young designers and students who labor over a portfolio, seeking a serious critique, but hear only a few grunts, a mumble and a snort or two. If only they knew that a grunt, a snort and a little nod of the head from Herb can be thunderous applause. He can be a joy to work for. He is explicit, decisive and not given to endless revisions; but he is stubborn to the extreme; his tenacity has driven others to rage and resignation. As for his quickie decisions, at least two now-famous graphic artists have the distinction of having been "fired" by Lubalin. People who know the meaning of "blocked" watch him work with envy and murder in their hearts. His powers of concentration are legendary. I've personally seen him — with tracing pad balanced on his knees, with football noises blasting from the TV set, with children wrestling underfoot, with food passing overhead — implacably reel off tissues with the regularity of copies shooting out of a word processor. Before the clients have made a first down, he has 15 solutions to a graphic problem. And he has crumpled up more good ideas than most people produce in a lifetime of trying hard. He has no empathy for procrastinators, warmers or deliberators. What might be a "big deal" to the rest of us is a flash decision for him. Herb has bought houses, formed partnerships, entered into business ventures in less time than most people take to decide on a pair of shoes. That's unnerving. Expect no flood of compassion from him, not even a trickle, for your personal woes. You want to discuss a love affair, your children, your professional crises, your doubts, your fears, your psyche? Don't come to Herb. The whole Freudian mystique has passed him by. He has no use for psychology except, typographically, it has terrific potential — those ascenders, descenders and o's! But Herb is exasperatingly consistent; he keeps his own personal traumas and tragedies firmly locked behind the sluice gates. Top. Contrary to all that has been made of his silence at work and in his private world, Herb does talk. Dress him in a tuxedo, stand him before a microphone, he sharpens up his everyday "ts" and "ds" and becomes a veritable Demosthenes — only funnier. Herb has lectured widely in the States, in Canada, Europe and Japan, informing and entertaining professionals and students with his devastating candor and humor. Or... if you should happen to touch on a topic that nettles him he will open up and deliver a diatribe he's had stored up for months. In his work he is loose and open. He has no hoked-up philosophies, no rigid imperatives. But in personal matters, he's a crazy aesthetic fanatic. He operates from a code of decency few people understand. He was an "equal-opportunity employer" long before those words were invented. He hired women designers, artists and administrators before any one of them had her consciousness raised. He initiated the Mt. Section of U&L as a showcase for women in graphics. But don't, unless you enjoy sincere indignation, get him started on Women's Lib in the midst of a nice quiet dinner. To sum up, Herb Lubalin is: a brilliant communicator and non-communicative... an iconoclast and a classicist... esoteric and earthy... upright and casual... worldly and provincial... turned off and turned on... unyielding and a pushover... embarrassed by small talk and poised on the podium... a lousy conversationalist and a great fishing partner... completely unpretentious... fiercely ethical... fiercely competitive... expensive... expansive... exasperating... stimulating... concerned... a pleasure to work with... laconic... left-handed... funny... and lovable.



Herb Lubalin
1918-1981

Our congratulations to the design competition winners. Herb would have been proud of all entrants for their efforts and for the deep sincerity demonstrated in their submissions.

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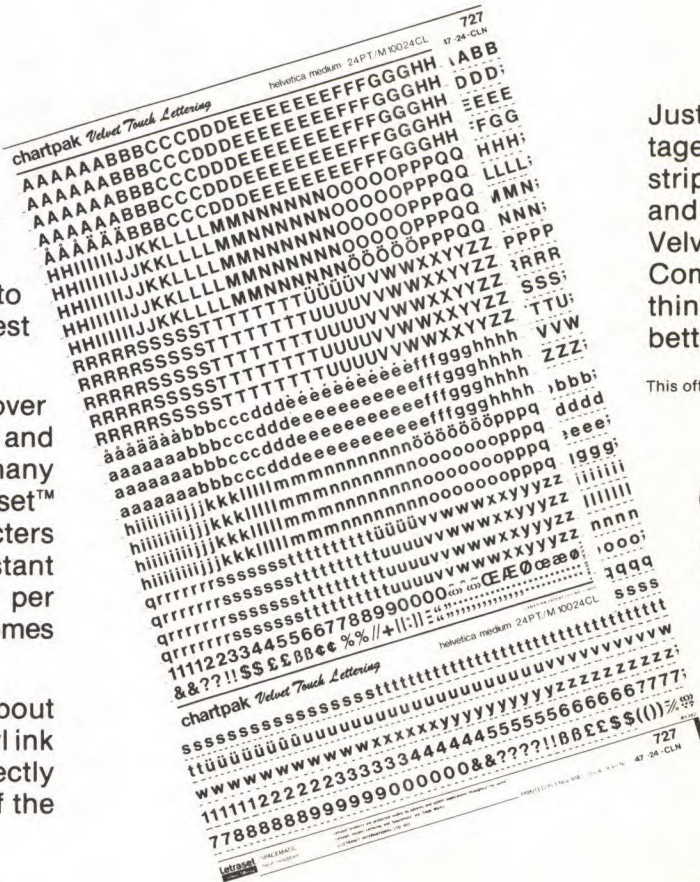
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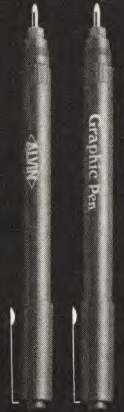
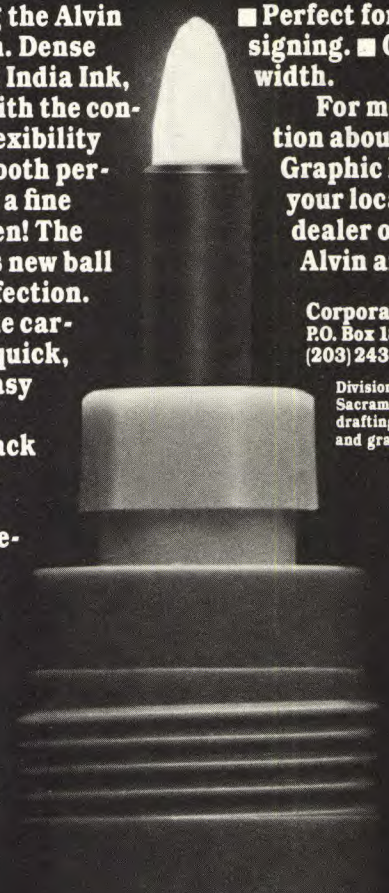
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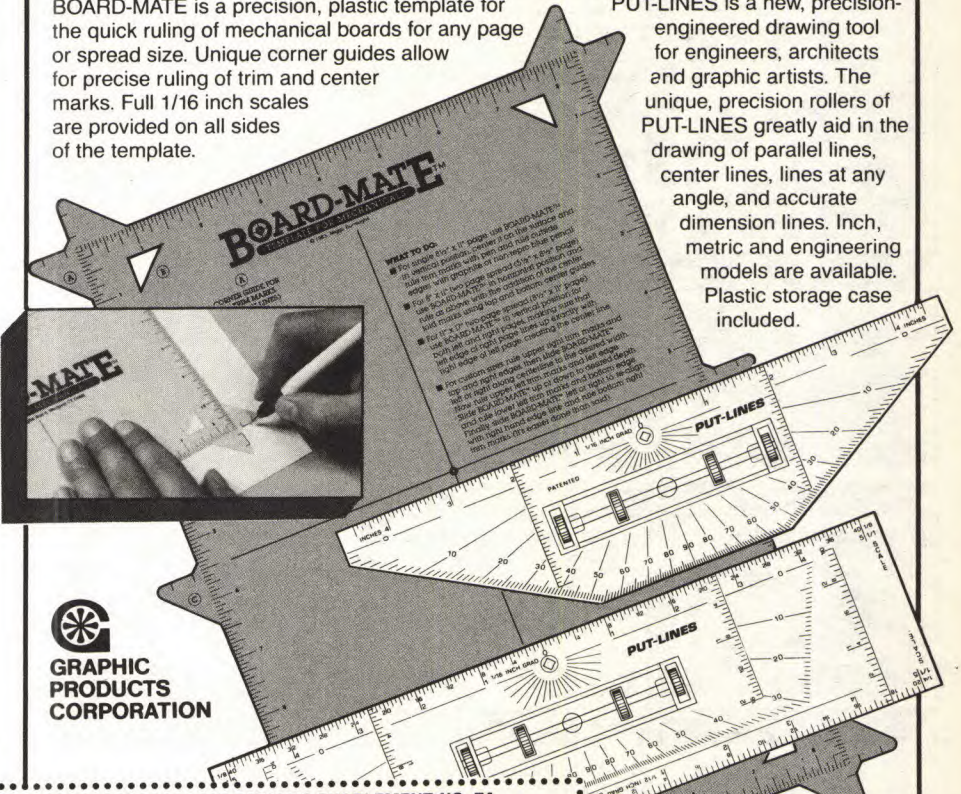
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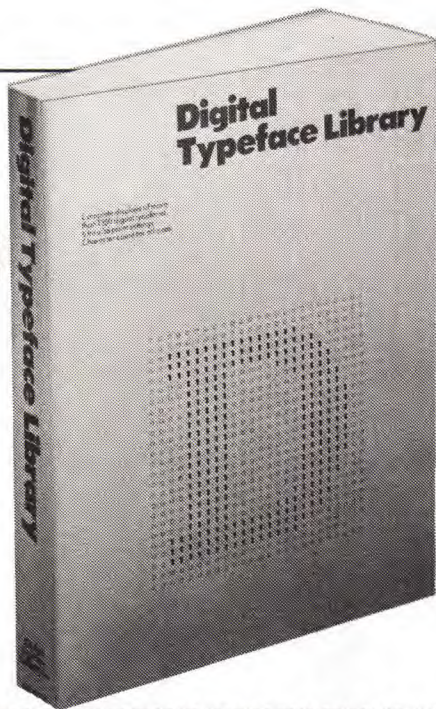
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- (d) _____ Zeitschriftens-, Zeitschriften- oder Buchverlag.
- (e) _____ Firmeneigene Schriftsetzerei, Reproduktion oder Druckerei.
- (f) _____ Bildungsanstalt oder Bibliothek.
- (g) _____ Behörde.
- (h) _____ Werbe-, Verkaufsförderungs- oder Designabteilung von Industrie- oder Handelsfirma.
- (i) _____ Kommunikation und Datenverarbeitung.
- (j) _____ Sonstiges.

MEINE HAUPTBERUFSTÄTIGKEIT:

(Bitte eine ankreuzen)

- (k) _____ Künstler, Illustrator.
- (l) _____ Grafiker, Art-Direktor, Kreativ-Direktor.
- (m) _____ Entwurf von Verpackungen oder Auslagen.
- (n) _____ Reinzeichner, Schriftsetzer.
- (o) _____ Typograf, Type-Direktor, Einkäufer von Schriftsatz.
- (p) _____ Werbe- oder Verkaufsförderungsleiter.
- (q) _____ Produktionsleiter, Bürovorsteher.
- (r) _____ Drucksacheneinkäufer.
- (s) _____ Redakteur, Texter.
- (t) _____ Lehrer, Ausbilder.
- (u) _____ Audio-visuell.
- (v) _____ Firmeneigentümer, leitender Angestellter.
- (w) _____ Sekretärin, Stenotypistin, usw.
- (x) _____ Sonstiges.

ZAHL DER BESCHÄFTIGTEN MEINER FIRMA ODER BEHÖRDE:

- (1) _____ 1-9
- (2) _____ 10-19
- (3) _____ 20-49
- (4) _____ 50-99
- (5) _____ 100-249
- (6) _____ über 250

ITC Center Calendar of Events

The ITC Center was established to introduce new and exciting typo/graphic arts experiences. It is a growing resource for students and professionals.

STA 100**January 22—March 14**

The eighth annual design competition sponsored by the STA in Chicago includes 100 examples of graphic design, package design, book design, illustration and photography, selected from more than 2,000 entries submitted from throughout the United States, Canada, Mexico, Europe and the Far East.

TYPOGRAPHIC TREASURES: THE DESIGN OF W.A. DWIGGINS

March 26—May 16

William Addison Dwiggins was a printer, type designer, book designer, advertising artist, calligrapher, illustrator, author, critic and puppeteer. This exhibition, the first in almost 30 years, will feature a wide variety of his printed and original works. Typefaces designed for Mergenthaler Linotype Company, including Caledonia, Electra, Metro and others, will be shown in various stages of development—from sketch to proof to finish. Book design and illustrations for the collected Rabelais and Marco Polo will be tracked from their inceptions. A timeline will trace the life's work of this American designer.

This exhibition, organized by Steve Heller, Louise Fili and Dorothy Abbe, was funded in part by the National Endowment for the Arts; materials are on loan from the Boston Public Library.

Future Exhibition:

June 4—August 28
TDC32: The 32nd Annual Type Directors Club Exhibition

Hours: 12:00 noon—5:00 p.m.

Open Monday—Friday (Closed February 17 and March 28)

Admission: Free**ITC Center**

2 Hammarskjold Plaza
(866 Second Avenue, between
46th and 47th Streets)
3rd Floor
New York, New York 10017

For more information and group reservations call (212) 371-0699.

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